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APRIL 27, 1918

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE

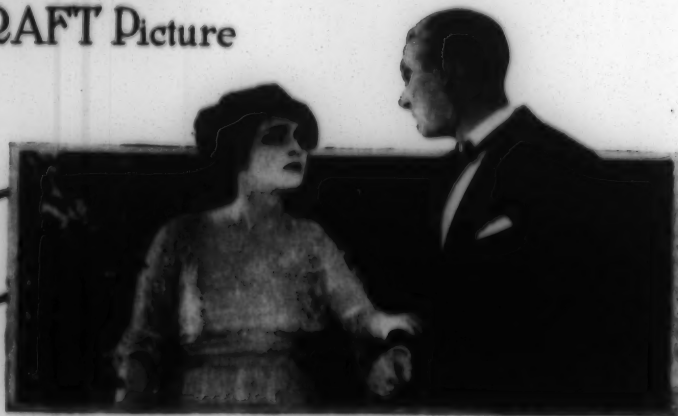


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Bessie Barriscale

in

E. Richard Schayer
 Author

"Blindfolded"

Robert Brunton
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Directed by RAYMOND B. WEST

Peggy Muldoon was **trained** to believe
 that **the law** was made
 to **keep** the poor **poor**; and the rich **rich**;
 that the **best** way to make a living
 was to **break safes**.
 And Peggy **thought** the life of a yegg
 was a **glorious one**.
 Then she read a little **book**.
 Emerson's Essays.
 She read the **words** with her **eyes**
 but the **meaning** went straight to her **heart**.
 And her heart **told her**
she was wrong.
 and her **heart** showed her
 the path of **righteousness**.
 And **she** went that path.

PARALTA PLAYS, Inc.

Eight West Forty-eighth Street
 New York City

Foreign Distributors: Inter-Ocean Film Corp.
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WHAT ABOUT YOUR THEATER THIS SUMMER?

A Question for Legitimate House Managers to Answer—New Conditions to Be Considered—Will the Doors Be Closed? Will Road Attractions Be Replaced by a Stock Company or Motion Pictures?

WHAT are you going to do with your theater this Summer?

This is a vital question for the manager of a legitimate house.

Each week brings a decrease in the number of road companies, which, even at the height of the season, did not supply a full list of bookings.

The legitimate manager in all but a few of the largest cities must close his doors from June to September unless he does one of three things.

He may install a stock company, he may offer a vaudeville bill, or he may show pictures.

THE stock company as a Summer institution has strong points, but its limitations are sharply defined. Some towns have shown no disposition to support stock, however meritorious the plays and players; others supply sufficient patronage for one stock house. But nowhere is there a reasonable prospect of two permanent companies running in successful opposition to each other.

One stock house in a community is enough.

Vaudeville is still farther beyond the province of the legitimate manager. It appeals to a different clientele and may well be damaging to the reputation of a theater associated with high-class stage productions.

Five years ago, even two years ago, much the same contention was urged against the showing of photoplays in a legitimate theater. Conditions have changed, as have the pictures that reflect them.

THE manager who still fears that he may damage the reputation of his property by presenting screen entertainment should consider these changed conditions before closing the doors for the Summer.

The war has been a great factor in bringing motion pictures to the attention of a new audience that in other times has been the main support of the legitimate stage.

Deeper than the desire for entertainment is the craving for a true insight into the world conflict—something

that will make the war more understandable and keep those at home in closer touch with American soldiers in Europe.

Motion pictures are filling this need. In doing so they have become a part of the intellectual life of people who heretofore have held aloof from screen showings. The war has proven the dignity of the motion picture to a point where no manager need fear for the prestige of his house in booking a photoplay production.

WITH the increasing number of Americans at the front, interest in the personal phases of the war is bound to become still keener this Summer. Pictures exist and more are coming to meet this demand for information which is confined to no creed nor class.

At the present writing there are at least half a dozen features that come under the head of war pictures, which may be secured without subscribing for a regular service. There are news reels and Red Cross films and Liberty Loan appeals, all adapted to the spirit of the times. And equally noteworthy are the many elaborate productions of a highly artistic character that are a credit to any theater.

New York managers have long since recognized the wisdom of letting down the bars to photoplays of outstanding merit. The Forty-fourth Street, the Lyric, the Knickerbocker are typical, but by no means all of the leading metropolitan houses that either are presenting or have presented pictures at a profit.

THERE has been no loss of prestige here. There has been no indication of an adverse attitude on the part of patrons of the legitimate stage. There is no reason to fear that the manager has sacrificed the future to profit by the demands of the present. And what can be done in New York can be done elsewhere.

These are some facts for the manager to consider before he answers the question, "What are you going to do with your theater this Summer?"

DRAMATIC MIRROR

OF MOTION PICTURES
AND THE STAGE

FOUNDED 1879

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THE MIRROR

LYNDE DENIG, Managing Editor

Stars Are Not Always a Studio Product

THE importance of the star declines in proportion to the magnitude of the subject treated in a photoplay. This, of course, is not a discovery; but it is being illustrated with unusual force this spring, when the most-talked-of productions are not dependent on any noted screen personality.

D. W. Griffith chose capable players for "Hearts of the World," but these players are used much as a novelist, dealing with a subject of epic proportions, uses characters of his own creation to supply the requisite personal quality. Where a novelist combines words to produce a mental image, the director works with pliable human beings to gain similar results.

"My Four Years in Germany" is arousing keen interest, yet the public is not in the least concerned about the acting personnel. Ambassador Gerard is the selling point of the picture, as he was of the book from which it was taken.

And again, in "Over the Top" the producers followed closely the advertising lines laid down by the publishers of Empey's narrative, making the soldier-author the outstanding figure in the public mind. In either of these instances any division of interest brought about by emphasizing the presence of some screen celebrity would be a detriment rather than a benefit to the picture.

"The Kaiser—the Beast of Berlin," is based solely upon bitter hatred of a national enemy. The emotional appeal here is simple and direct, and the Kaiser is without question the star of the production. In the realms of art and literature removed from contemporaneous affairs, "The Blue Bird" is a conspicuous example of a thoroughly meritorious picture which is independent of noted actors.

The lesson of these offerings is that if the subject is big enough no star is necessary, also that a figure in public life may serve the purposes of a star. Meanwhile, high-salaried players are needed to carry mediocre photoplays.

A Patriotic Service Well Performed

TO realize the value of the news weekly as a spur to patriotism it is only necessary to sit in a theater during the screening of any one of the current issues.

About twenty-five per cent. of the weekly as it exists today concerns the war, either pictured in scenes brought from Europe or in those of war activities photographed in this country. It is one thing to publish a newspaper account of some six thousand soldiers swinging past a reviewing stand on their way to trans-

ports, and it is quite another to show a few lines of these men marching to the tune of a martial air.

Emotion is contagious, and it is swayed most readily by something visualized. Week after week the news pictorials visualize in the contagious atmosphere of a motion picture theater, the hardship, the sacrifice and the glory of the battle of the Allied armies. Liberty Loan campaigns come and go, but there is no break in the great patriotic service being performed by the producers of the news film, who regard it all as a part of the day's work.

There is no better recruiting appeal than lines of sturdy, marching men. Hats off to Pathe, Universal, Mutual and Gaumont. Their films show these marching men and how they train and how they fight, and in showing them kindle the love of country.

Humor that Goes Deeper than Slapstick

A NEW term is needed to mark the difference between screen comedies. Anything that does not come under the head of refined comedy is apt to be designated slapstick, which, to the minds of many, indicates something quite senseless and probably in poor taste.

The falsity of this estimate is illustrated by a current comedy release. Slapstick it is in regard to the physical combat and turmoil, yet the humor is so genuine and general in its appeal that it oversteps the lines of education and breeding.

This particular comedy shows that it is possible to be broadly humorous without being vulgar and so satisfy the fun-loving sense of a widely varied audience. It is just plain American humor, or perhaps universal humor would be better, for it deals with physical facts common to all nationalities. Yet classed as slapstick it may be passed by discriminating picture patrons, who are bored by custard-pie foolishness, though they would welcome a laugh.

Drop the slapstick and call it a comedy.

Edited to Supply Needs of the Busy Man

THE MIRROR in its present form is constructed on the belief that the most valuable reader is the reader to whom time is more than valuable.

It is edited essentially for the busy man, who must adapt his reading to the time at his disposal. The object is to give concise expression in attractive form to all that is of importance in the world of the theater, whether it be devoted to stage plays or photoplays.

"Picture News of the Week" and other departments are prepared with this aim in view.

ACTORS' THEATER PLANNED HERE

Playhouse to Be Run on Co-operative Basis

There is a movement on foot to establish an Actors' and Authors' Theater in this city, run on the co-operative plan and modelled in its general outlines after the French Theater.

The purpose of the incorporators is to establish a theater in which professional players may utilize time lost between engagements and where they will receive, in addition to a small guarantee, a pro rata share of the receipts.

There are to be two classes of membership—permanent, who will be shareholders and receive pro rata share of the profits; and temporary, who will play at the theater for a long or short period, and who will receive a small weekly guarantee and a pro rata share of profits during their respective engagements.

The shares are \$100 each, and \$25,000 worth is offered for sale. A professional may not be a stockholder. A large number of shares have already been sold.

Among the authors and players actively interested in the movement are Augustus Thomas, Edwin Milton Royle, Mrs. Thomas A. Wise, Madame Yorska, Miss Virginia Fox Brooks, Cosmo Hamilton, Louis Anspacher, Howard Kyle and W. Herbert Adams.

STAGE FOLK RESPOND

Total of \$3,420,300 Sub- scribed for Liberty Bonds

With a total of \$3,420,300 worth of Liberty Bonds sold in the theaters and among people of the stage up to last night, the call for "more speed" from the Theatrical Allied Interests Committee is causing workers in the New York playhouses to redouble their efforts.

In two theaters where the percentage of foreign born musicians is divided almost equally between Slav and Teuton, \$26,000 worth of Liberty Bonds were bought yesterday at an average of \$1,000 a man. This happened at the Rialto and the Rivoli theaters. In many other houses members of the orchestra were reported as buyers of bonds, and before the campaign closes it is expected that every theatrical employe will have subscribed. Vaudeville houses were in the forefront yesterday.

Among the individual subscriptions were those of Henry W. Savage, \$50,000; J. J. Shubert, \$10,000; J. J. Shubert, Jr., \$10,000; F. V. Storrs, \$5,000, and B. Kahn, \$3,100.

"Servant in the House" Again

The second production in Edith Wynne Matthison's season in English at the French Theater du Vieux Colombier will be Charles Rann Kennedy's "The Servant in the House," which was originally presented in this city ten years ago. The first performance of the revival will be given on Wednesday evening, April 24. Miss Matthison will be supported by the company that is at present appearing with her in "The Army With Banners."

HEARD ON THE RIALTO

ROSA LYND (Lady Chetwynd), who is appearing in "Her Country" at the Harris Theater, is the latest player to be added to the list of Broadway stars. Miss Lynd was originally featured in the play, but following the extensive praise which her performance received at the hands of the critics and the disclosure of her identity by the reporters the management of the production decided to promote her to stardom.

NOW that A. H. Woods has a theater of his own in Chicago he is preparing to divide his producing activities between that house and the Eltinge and Republic Theaters here. Among his plays which are scheduled for early presentation in Chicago are "A Night at the Front," by Roi Cooper Megrue; "Emily's Apartment," by George Feydeau; "Dolly of the Follies," by Hilliard Booth, and "See You Later," a musical comedy by Guy Bolton and P. G. Wodehouse.

NO season is complete without a performance of Ibsen's "Ghosts." Every spring when joy and laughter are in the air the play is taken from its shelf and presented with a special cast on or near Broadway. Perhaps its annual spring production is a deeply subtle plan on the part of various people to force home a moral at a season of the year when morals are apt to be cast to the winds. This spring's performance of the play was given in Cooper Union last Tuesday night under the auspices of the People's Art League.

LORD DUNSANY'S most gripping drama, "A Night at an Inn," has finally reached Broadway. Presented originally in New York at the Neighborhood Playhouse, in Grand street, it created a sensation which caused it to be a magnet for theatergoers of the Rialto district who had wearied of the conventional fare of Broadway. There was a spirited competition among various managers to obtain the play, with final success going to Harrison Grey Fiske. Its presentation at the Cohan has been a signal for a renewed popularity. On the opening night, however, a variety of noise and disturbance in the rear of the auditorium militated against its success, inasmuch as people who arrived after the rise of the curtain were not seated and their impatience was expressed by walking up and down on a creaky floor.

THE keen rivalry between the midnight revues atop the New Amsterdam and Century Theaters continues. The Century Grove began an auspicious season with an entertainment which is confined chiefly to dancing—and dancing of a particularly high order. Thereupon, F. Ziegfeld, Jr., immediately began plans to augment his forces in the "Midnight Frolic," engaging Will Rogers, Lillian Lorraine and others. New York's wartime population is large enough, however, to support two sleep-defying entertainments.

REPORTS from that increasingly vague and indefinite region called the road indicate that this season has proved exceptionally profitable for "Uncle Tom's Cabin." A spring "all-star" revival of the perennial favorite in New York might prove a successful enterprise for some manager. It has been years since "Uncle Tom's Cabin" has been presented here, even by mediocre companies.

There is a report current that an elaborate film production of the play is planned for the near future. If the word elaborate has any meaning whatever in amusement productions the film presentation of "Uncle Tom's Cabin" ought to be immensely popular with its scenes of negro life on the plantations of the South, of Eliza's flight across the ice pursued by bloodhounds, of the sale of slaves "down the river" and the ascent of little Eva to heaven.

HARRY KEMP, who used to be known as the "tramp poet," but who is now a writer and producer of plays, has issued a brochure concerning his dramatic work. While he may be deficient in theatrical technique, Harry lacks nothing in self-confidence.

"THE INTIMATE THEATER HAS AT LAST ARRIVED IN AMERICA," writes Kemp. "I HAVE FOUND OUT what the public wants—THEY WANT TO BE TREATED AS FELLOW-HUMAN BEINGS. I please myself, and I find that THAT pleases the Public. If I get pleasure and joy and a sense of the drama out of a play I write and produce, I always find in my audience kinship of feeling. There's an indefinable spiritual something that gets over."

He then speaks of his new bill which is to be presented in the Thimble Theater the last of April.

"The first play, 'Olives and Aloes,' will be an absorbing and unique experiment—a modern play in blank verse. But it will be as natural and easy to listen to as the current prose of everyday speech. But the sensation of the evening will be the second play, 'Solomon's Song,' in which the story of King Solomon's search for THE ONE AND PERFECT LOVE is told. Then, too, I have a pleasant little curtain talk to deliver on 'Solomon as Man and Lover.'"



EDITH DAY

In "Going Up," Liberty Theater

Miss Day is one of the several prominent actresses selected to assist Mrs. George Gould in the Bond Booth selling campaign, inaugurated to aid in the Liberty Bond drive in the large department stores. The campaign itinerary includes a number of nearby cities as well as New York.

SHUBERTS ACQUIRE PLAYHOUSE

Poli's in Washington Added to Their List

Washington (Special). — Poli's Theater will open as a first class playhouse on April 22, booking exclusively through the Shubert Theatrical Booking offices.

S. Z. Poli, one of the big theatrical magnates in America, has joined forces with Sam S. and Lee Shubert, Inc., for the presentation at Poli's of high class attractions.

James Thatcher, general manager of the Poli interests, announces the booking of "Getting Together," William A. Brady's patriotic musical melodrama by Maj. Beith (Ian Hay), J. Hartley Manners and Percival Knight.

Under the new policy there will be two matinees a week, Wednesdays and Saturdays. The regular scale of prices for first class attractions will prevail.

A small army of artists and artisans have made a complete renovation of Poli's. Painters have already started their work in the lobby, where a beautiful decorative scheme has been sketched by a leading American artist.

The auditorium proper will be overhauled in an entirely new color scheme with draperies and rich tapestry, together with a new seating arrangement. The orchestra will be remodeled for the accommodation of a symphony orchestra and the installation of a \$10,000 organ.

"Peg of Peacock Alley"

"Peg of Peacock Alley" is in rehearsal at the Morosco Theater. It is a four-act melodrama by Hugh Stanislaus Strange and Stanard Mears. Antoinette Walker and Orrin Johnson, with others, are in the cast.

STAGE PRODUCTIONS PASSED IN REVIEW

"Service"

Drama in Two Acts, by Henri Lavedan, and "A Night at an Inn," a Drama in One Act, by Lord Dunsany. Produced by Harrison Grey Fiske, by Agreement with Klaw and Erlanger and George C. Tyler, at the Cohan Theater, April 13.

"SERVICE."

Colonel Eulin.....Lee Baker
Lieutenant Eulin.....Georges Plateau
General Girard.....Roger Lytton
The Minister of War.....Rikel Kent
Madame Eulin.....Mrs. Fiske
Pauline.....Alexa Fior

A NIGHT AT AN INN.

A. E. Scott Fortescue.....Harry Lambart
William Jones.....Tracy Barrow
Albert Thomas.....Robert Vivian
Jacob Smith.....Gerald Pring
First Priest of Klesh.....Charles Peyton
Second Priest of Klesh.....Owen Meech
Third Priest of Klesh.....Rikel Kent
Klesh.....Rene de la Chappelle

Mrs. Fiske has brought new interest to the Spring season by presenting at the Cohan a double bill—Henri Lavedan's war drama, "Service," and Lord Dunsany's gripping playlet, "A Night at an Inn." Incidentally, it is Mrs. Fiske's first appearance in a serious role since she played in Edward Sheldon's "The High Road."

In "Service" Lavedan has written an absorbing play without depending upon the technical assistance of love interest. That it possesses a strong patriotic spirit is not to be doubted for an instant, but the patriotism which it engenders is based more upon an appeal to reason than to the emotions. Lavedan presents a conflict of ideas—a conflict which develops with characteristic Gallic discursiveness and expression of sentiment.

PATRIOTISM VS. PACIFICISM

The theme is concerned with the triumph of patriotism over pacifism in a French family. Col. Eulin and his three sons are in the service of their country, but the youngest son, an artillery officer, has imbibed a passionate hatred of war and militarism from his mother, whose life, because of her family's devotion to the army, has been poignantly lonely. The young lieutenant is so opposed to the destructiveness of war that he plans, when a time of crisis comes, to follow the dictates of his conscience rather than the duties of his post.

The father, on the other hand, is exalted by his devotion to his country even to the extent of becoming a spy and performing highly dangerous missions when political hostilities force him out of his command in the army. Thereupon, follow a number of scenes in which each attempts to convince the other of the rightness of his stand.

The settled convictions of years, however, are discarded when there is a question of loyalty to country and the lieutenant, in the end, starts off to take a glorious part in the war to avenge his brother's cruel death at the hands of "the chief foe."

Mrs. Fiske's role is subordinate to that of the main protagonists but she played the character of the unhappy mother with a haunting pathos and sympathy. George Plateau, a young French actor, brought ardor and manliness to the part of the rebellious son, and Lee Baker was aggressively militant as the father.

Mrs. Fiske in Lavedan's War Play; Dunsany's Gripping Drama, "A Night at an Inn" Receives Effective Presentation; "Fancy Free," Pleasing Musical Comedy; Chauncey Olcott Returns; "The Army with Banners"

A GRIPPING DUNSANY PLAY

The Dunsany play is a gripping little melodrama which presented a vivid contrast to the controversial "Service." The drama of the sailors who robbed the idol is not new to New York, it having been presented two winters ago at the Neighborhood Playhouse. The power of terror as depicted in "A Night at an Inn" holds one breathless. But beneath the surface of the play there is a deep and compelling psychology which is based upon the inexorable force of destiny.

Lord Dunsany possesses the quality of imagination to a remarkable degree, but he never loses sight of the values of suspense. There is an abundance of suspense in "A Night at an Inn" that gives an electrifying intensity to the atmosphere of the play. The audience feels the horror of the position of the sailors, imprisoned in an inn on a lonely moor and unable to escape the vengeance of destiny. And when the great god Klesh stalks into the room and demands expiation for the despoliation and destruction of his property and subjects the horror mounts to a feeling of awe.

Harry Lambert was capital as the imperturbable Toff and the others acted with the color and intensity required.

"Fancy Free"

Musical Comedy in Three Acts.
Book by Dorothy Donnelly. Lyrics and Music by Augustus Barratt. Produced by Lee and J. J. Shubert, at the Astor Theater, April 11.

Elevator Boy.....Alton Weber
Hotel Clerk.....William Tillet
Bell Boy.....Joseph Tinsley
Hotel Manager.....John E. Wheeler
Yvette.....Yvonne Darle
Philip Pike.....Ray Raymond
Betty Pestlewaite.....Marilynn Miller
Albert Van Wyck.....Clifton Crawford
Flower Girl.....Regina Richards
The Bridegroom.....Hal Peel
The Bride.....Tim Poni
Professor Hybrower.....Charles Brown
Pinkie Pestlewaite.....Marjorie Gateson
The Manicurist.....Yvonne Gouraud
The Mysterious One.....Harold Evans
Benjamin Pestlewaite.....Harry Conner
Peter Pope.....Robinson Newbold
Gussie Pope.....Violet Englefield

From an actress of emotional roles to a musical comedy librettist is the step Dorothy Donnelly has accomplished in a space of a few years. Her new career had an auspicious beginning with "Florabella" last season when she Americanized an English version of an Austrian original. This year, in "Fancy Free," she relies solely upon her own sense of humor and originality and she has won for herself a very creditable success.

The new musical comedy at the Astor has an abundance of merry quips, a story sufficiently plausible and characters which are well contrasted, all of which stamps Miss Donnelly as a librettist who can stand upon her own resources. The score by Mr. Barratt is pleasingly varied and melodious.

Clifton Crawford is the star of "Fancy Free" and proves amusing in his accustomed quiet and refined style. It is somewhat of a sentimental journey which he takes throughout the course of the play, rambling about here and there and paying attention with gentle whimsicality to various delectable bits of femininity.

MARILYNN MILLER DELIGHTFUL

But it is the fresh and delightfully youthful personality of Marilyn Miller that will remain the longest in the memory of the spectator of "Fancy Free." Miss Miller is a vital figure in any ensemble. She was able to stand out conspicuously at the Winter Garden and that is an achievement which would test players of far greater experience and reputation. There is an unaffected and wholesome youthfulness about her personality, a charming grace and simplicity about her dancing, which, when added to a development of an attractive singing voice should make her our leading feminine musical comedy figure.

The story revolves about the efforts of various people at Palm Beach to be heart whole and fancy free while idling time away in the Florida sun. Complications result in which unwelcome accusations of marriage are bandied about, but the end shows a number of apparently permanent matches arranged.

Harry Conner's sense of the farcical was brought to good advantage in the part of an abrupt and flirtatious father. Marjorie Gateson was pleasing in an ingenue role. Ray Raymond contributed assurance to the part of a young society man, and Violet Englefield scored a success as a stout and bibulous wife. The chorus was above the average in pulchritude and grace, and the costumes and scenery were attractive.

"Once Upon a Time"

Comedy in Four Acts, by Rachel Crothers. Produced by Cohan and Harris, at the Fulton Theater, April 15.

Bill.....Thomas Williams
Terry.....Mr. Olcott
Annie.....Elsie Lyding
Lizzie.....Jessie Ralph
Patsy.....Bonnie Marie
The Boy.....George Brennan
Mary.....Ethel Wilson
Jack.....Edward Fielding
Lenox.....W. L. Romaine

Reversing the usual order of things in touring the outlying circuit of theaters before the New York premiere, Chauncey Olcott returns to Broadway after an absence of eleven years. Something may be said in favor of the aforementioned procedure, inasmuch as it insures the smoothness so necessary to plays of delicate and not seismic effect. And "Once Upon a Time" belongs truly in the former category.

Mr. Olcott's new vehicle, which brings him back before the public, his public—a favorite comparable, in

his special sphere, to Leo Ditrichstein, is a play of Irish sentiment and Irish faith. And coupled with the fine sympathetic quality of Mr. Olcott's speaking voice, as well as his singing, it brings the inarticulate joys and sorrows of an impulsive and romantic people home to one. It reaches the heart and, like a hand, squeezes it. It makes you love the Irish.

Memory of lithographs of Mr. Olcott clad in a long tan coat and high hat have discouraged, it is feared, a more cultured following in the past. He became associated in the old lost days with a species of Irish melodrama that was, to say the least, uninspiring. But all that is past now, and paradoxical though it seem, a new Olcott has evolved from the old—an Olcott who can vie securely with John Drew.

The play, by Rachel Crothers, recounts the story of Terrence O'Shaughnessy, who, jilted by a girl, perfects an invention in a western mining camp, and is about to leave for New York to sell it, when he is made the protector of a little waif—the child of a dead and dissolute brother. The "chapters" as the acts are appropriately termed, treat of the arrival in New York, the finding of the girl who did the jilting, and the sale of the invention.

The plot is somewhat tenuous, but there are many moments of gentle humor and touching pathos. The characterization of Patsy, the little girl, is marvellous in verity and beautiful in its sweetness and charm. Nothing more tender nor more true than the loving confidence of this infant girl has ever been written.

Mr. Olcott's Terrence was fine principally for its feeling and warmth. His singing, too, particularly of "Little Colleen," was most touching and sweet. But as Patsy, Bonnie Marie was chiefly responsible for the play's delightful appeal. Jessie Ralph gave a splendid performance of the aged Irish woman, while Ethel Wilson, Edward Fielding and Thomas Williams contributed excellent work to a play which is, without exception, faultlessly cast.

"The Army with Banners"

A Comedy in Five Acts by Charles Rann Kennedy. Produced at the Vieux Colombier, April 9.

Mary Bliss.....Edith Wynne Matthison
Julia Manners.....Adrienne Morrison
Job Limp.....Wallace Erskine
Timothy Hodge.....Edmund Gurney
Tommy Trail.....Ernest Anderson
Pomeroy Wragg.....Walter Kingsford
Daffy.....Henry Herbert

If years have whitened your hair and made you realize that the sub-way injunction "Watch your step!" is necessary, your locks will assume a golden hue and the elasticity and virility of youth will return, provided you will believe in the coming of the Lord. That is what occurs to Mary Bliss, the leading character in Charles Rann Kennedy's play, "The Army with Banners." The part is played by Edith Wynne Matthison (in private life Mrs. Charles Rann Kennedy).

The title of the allegory—it can hardly be called anything else—is the last phrase of a verse in the Song of Solomon. There is nothing

(Continued on page 588)



Mrs. Fiske in "Service" attempts to reconcile a patriotic father and a pacifist son. Her efforts are unavailing and it is only when France is in danger that the conflict of ideas is settled satisfactorily for the good of the country. The men, from left to right, are Georges Flateau, Lee Baker and Roger Lytton



Mme. Nazimova as Hedda Gabler exercises her feline wiles upon Charles Bryant, who plays Judge Brack

There is a delightful appeal in the performance of Bonnie Marie, who appears as Chauncey Olcott's niece in "Once Upon a Time"



PICTURE NEWS OF THE WEEK IN DIGEST

AT THE FIRST annual meeting of the stockholders of the First National Exhibitor Circuit, at the Hotel Astor, April 15, 16 and 17, Robert Lieber, was elected president to succeed S. L. Rothapfel. T. L. Tally, of Los Angeles, was re-elected vice-president and H. L. Schwalbe, of Philadelphia, was re-elected secretary and treasurer. New members of the board of directors are: J. Von Herberg, of Seattle, and Walter Hays, of Buffalo, one of the owners of the Strand Theater, New York, who is placed in control of the New York district franchise.

At the three-day meeting, changes were made in the franchise percentages, which promise to benefit members of the circuit.

On Tuesday evening, Olga Petrova acted as hostess at a banquet tendered to the visiting exhibitors in the Cottage Room of the Astor. Among those present were:

Frederick L. Collins, Ralph Ince, Harvey North, D. M. Henderson, Herbert Lubin, Arthur H. Sawyer, Richard A. Rowland, Joseph Unger, F. V. Fisher, Elmer Bru, T. L. Tally, Aaron Jones, Robert Lieber, A. H. Blank, John H. Kunsky, Tom Saxe, William Sievers, E. Mandelbaum, Nathan Gordon, Tom Moore, Jas. Clarke, H. Brouse, Jake Wells, E. H. Hulsey, Fred Levy, H. L. Schwalbe, Lieut. Jim P. Anderson, T. E. Larson, Frank Ferrandini, E. V. Richards, W. P. Dewees, Jacob Fabian, E. I. Church, Harold Edel, J. D. Williams, Max Spiegel, Moe Mark, Sid MacDonald, Carey Wilson, George Trendle, N. L. Nathanson, Winthrop Allen, N. B. Flynn, G. R. Grant, Seymour Tally, A. M. Fabian, E. R. Pearson, D. P. Howells, Walter Hays, C. Jensen, Nathan Ascher, Aaron J. Jones, C. W. Burrill, C. L. Yearsley, B. F. Stapleton, and Bert Ennis.

THE UNITED PICTURE Theaters of America, Inc., filed suit April 16 in the Supreme Court for libel against the Chalmers Publishing Co. in the sum of \$250,000 damages. The action was started by Milton M. Goldsmith, general counsel, after a unanimous vote of the board of directors. The alleged grounds of the libel are several articles in the *Moving Picture World*, which is published by the Chalmers Publishing Co., at 516 Fifth Avenue, New York.

According to a statement issued by the United Picture officials, an article appearing in the *Moving Picture World* referred to "the non-existence of the trust fund alleged to have been established by the United Picture Theaters of America, Inc."

The announcement continues:

"The United Picture Theaters of America has already advertised widely a statement from Quinn-Berran & Co., public accountants, with offices in the Woolworth Building, to the effect that they had verified the existence of this fund and that ninety percent of the stock subscriptions of the membership is intact. Furthermore, the Commercial Trust Company of New York has agreed to act as depository of the fund."

THE VITAGRAPH COMPANY last week filed suit in the Supreme Court at Boston for \$250,000, naming Louis B. Mayer, Colman Levin and J. Robert Ruben as defendants. Albert E. Smith, president of Vitagraph, has engaged Daniel H. Coakley, a well-known attorney of Boston, to handle the case, which is an outgrowth of the litigation started

by Mr. Smith to prevent Anita Stewart from leaving Vitagraph and entering the employ of Mr. Mayer.

The complaint of Vitagraph charges Mayer and his co-defendants with conspiracy in attempting to entice Miss Stewart away from the company with which she began her motion picture career.

At the outset of the suit to enjoin Miss Stewart from leaving Vitagraph, in which action Vitagraph recently won a final decision, Mr. Smith declared that he was seeking to establish a precedent for the protection of motion picture producers in their contract rights to a star's services. The newer action is a broader development of this principle.



IN THE BATTLE OF MESSINES RIDGE
Camouflaged Howitzer, Pictured by Pathe for Weekly

The Vitagraph Company states its position in this respect in the first part of its complaint as follows:

"In this connection the plaintiff has built up a great business and has established for itself an enviable reputation for the high character of its productions and for the employment in connection therewith of motion picture actors and actresses known as stars of unusual, unique and exceptional ability, and particularly for its reliability in producing such pictures with the assistance of the stars advertised and announced to appear in its said productions, upon the strength of which announcements and advertisements many hundreds of exhibitors rent and are under contract to continue to rent the said product of the plaintiff."

After making this statement of the producer's rights to a star's services and the responsibility of the producer to the exhibitors, the Vitagraph complaint recites briefly the history of Miss Stewart's connection with the company.

THE STATE RIGHTS for "Damaged Goods" for the Maritime Provinces have been acquired by F. G. Spencer, who owns nineteen theaters in Nova Scotia, New Brunswick, and Prince Edward Island. The film is being shown in his theaters at present. He has acquired

the state rights for "Damaged Goods" for Quebec and Ontario, but the Censor Board has refused to pass the film. Basil Horsfall, manager of the eastern branch of Mutual, is working with Mr. Spencer in an endeavor to have the picture passed. After having banned "Revelation" for local showing it is not likely that "Damaged Goods" will be approved.

LEE A. OCHS announces that he has resigned as president of the *Exhibitors' Trade Review* and as a director and that he has disposed of his stock holdings in the publication. The statement continues:

"The activities I have recently entered upon in behalf of the exhibitors

the apparatus for screening the film, the entire outfit to sell for \$100.

THE WILL OF the late Mitchell H. Mark, well-known theater owner and motion picture magnate and former president of the Strand Theater Company, New York, who died March 20, was admitted to probate in Buffalo, N. Y., April 11, by Surrogate Louis B. Hart. The exact value of the estate is problematical, it was stated in the Surrogate's office, as the bulk of the property is in stocks, bonds, theatrical ventures and investments.

The petition for probate placed the nominal value of the estate as upwards of \$10,000, including real, personal and mixed, but it is estimated that Mr. Mark left approximately \$2,000,000. A bequest of \$2,000 was made to the Federated Jewish Charities and the remainder of the estate was left to the widow, Mrs. Estelle B. Mark.

HARRY GROSSMAN, general manager of Rolfe Productions, left last Wednesday for a swing around the entire country, securing distribution for the new organization. The Rolfe product will include eight super productions a year, a serial production consisting of ten two-reel episodes, the Rube Goldberg cartoons featuring Mike and Ike and a high class scenic and educational release.

Mr. Grossman is well known among the independent exchanges throughout the country, having handled the original distribution of the Mutt and Jeff Cartoons, Hans and Fritz, Oro pictures and several other products. The Maytrix Films Corporation will distribute the productions in New York state, Greater New York and Northern Jersey.

THE AMERICAN Amusement Company, Covington, Ky., has been incorporated with \$25,000 capital. The company is chartered to build, rent or lease motion picture theaters. The incorporators include F. W. Strautman, William Strautman and Frank W. Burgoyne.

SUBSCRIPTIONS for the Liberty

Loan took a big jump recently when Marcus Loew called a meeting of the motion picture magnates on the New York Theater Roof and sold \$780,000 in bonds in a few minutes. Mr. Loew is chairman of the motion picture sub-committee, of which E. F. Albee is the head. He was assisted in the selling campaign by Adolph Zukor, who is in charge of the National Motion Picture Liberty Loan work for the Treasury Department. Chairman Albee announced last week that the total subscriptions received by his committee totaled \$4,647,000. Professional people who have enlisted their services, along with many others, in the big drive, are James T. Powers, Burr McIntosh and Florence Nash.

of the United States require my whole time and energy. I am no longer in a position to devote the amount of attention to Exhibitors' Trade Review that is required of the president of that enterprise. Nor is Exhibitors' Trade Review as urgently in need of my services as in its early days.

"I feel that I am now free to transfer my whole energies to another movement equally important to the exhibitors and that it is for the best interests of the exhibitors that I sever my connections with Exhibitors' Trade Review, as I have done.

"At the same time it is my duty as president of the United Picture Theaters of America to announce that for equally important reasons Louis F. Blumenthal has withdrawn from that concern and severed his connections with it in every way."

THE UNIVERSAL COMPANY,

it is reported, is planning to obtain the patents of Moviette, Inc., of Rochester, N. Y., and establish a plant for the manufacture of cameras and motion picture film. Pat Powers is said to be a prime mover in the undertaking, backed by the E. J. du Pont de Nemours Company.

The Novette, Inc., was launched in Rochester about two years ago for the manufacture of a motion picture camera for the use of amateurs, and

INCREASE IN POPULATION, as a result of government shipbuilding, has exerted an appreciable influence upon the patronage of motion picture theaters of Pacific coast cities, according to F. B. Warren, vice-president of Goldwyn Distributing Corporation. Mr. Warren has just returned to New York after a five weeks' tour of the West. In that time, he came in close touch with exhibitor activities west of the Mississippi, and found them to be promising. Mr. Warren's report of the situation is given briefly, as follows:

"In Los Angeles the theaters are all doing record business, and there is in contemplation by outside interests another big first run house as pretentious as the Grauman. Miller is building another theater that will be ready in the summer months, and J. A. Quinn has taken under long time lease the theater adjoining his successful Rialto. It is my belief that the tremendous and well conceived motion picture advertising employed by the Los Angeles exhibitors is the vital element that keeps the population of that city so well keyed up to attendance at the theaters. In San Francisco, Turner and Dahnken's Tivoli is enjoying its usual tremendous patronage, and Eugene Roth's California has been tremendously successful since its opening day. Like other Coast cities, San Francisco's recent and future gains in population are due to the heavy shipbuilding program of the Coast yards. Seattle is booming, Portland, Oakland and San Pedro are in active shipbuilding competition, and these payrolls make themselves at once felt in the mercantile and amusement channels of the cities."

WILLIAM S. HART BOUGHT Liberty Bonds to the extent of \$105,000, before beginning his tour of the Pacific coast on the drive for the Third Liberty Loan. This brings Mr. Hart's holdings of the three issues up to a total of nearly half a million dollars. When the call came for the White House, Hart was engaged in the production of "Selfish Yates," his latest picture for Artercraft release.

"BERLIN VIA AMERICA," the first Fordart Production, in which Francis Ford and Edna Emerson are starred, will be released on the state rights basis. Mr. Ford has selected Ernest Shipman as sales agent for the handling of this production.

THROUGH THE efforts of the War Camp Motion Picture Committee, the various ships of the navy on which there is motion picture equipment, will be enabled to obtain supplies of recent pictures for their use while at sea. The Bureau of Navigation of the Navy Department has asked the committee for several hundred complete schedules of exchanges for distribution through the Navy Department, and they have been forwarded. Price lists with special rates for entertainments while the boats are in port, are also being furnished together with detailed information as to methods of securing motion picture programs to take to sea.

A FIFTEEN-CENT COIN has, within a year of its conception, attained the dignity of Congressional recognition. It went into the hopper of the national house the other day in the shape of a bill introduced by Representative O'Shaughnessy, of Rhode Island, authorizing the coinage of a fifteen-cent piece. The fifteen-cent coin was proposed a year ago by Terry Ramsaye, who saw

with the proposed adoption of the fifteen-cent admission price at picture theatres, a necessity for a coin to replace the inconvenient nickel and dime. The idea was put up to John R. Freuler, president of the Mutual Film Corporation, who said "Push it through." Immediately the idea met with favor among exhibitors and gradually its merit was realized in other lines of business. It was presented to the director of the mint not long ago by a committee of motion picture exhibitors. A general sentiment in its favor has been developed in many sections of the country and it is more than likely that the O'Shaughnessy bill will meet with early action in committee and favorable action on the floor of the House.

THANHOUSER FILM CORPORATION, it is reported, will shortly resume active production at its studios in New Rochelle. Plans have been perfected, it is said, for the filming of six big super-features a

states that since "Over the Top" was first shown at the Lyric Theater, New York, three weeks ago, a number of the leading exhibitors of the country have made special trips to New York to see it and he has received many offers for state rights.

OFFICERS of the Internal Revenue Department are visiting the various theaters in the vicinity of Boston, relative to the enforcement of the law which requires that every individual buying a ticket must pay a war tax and that for a manager to sell tickets without this charge being added is a violation of the law.

The Internal Revenue officials stated that the proprietor of a theater is not allowed to pay the war tax for his patrons and that the managers are forbidden to advertise or to display any sign or card stating that no war tax is to be paid by the patron. As the tax is 1 cent on each 10 cents or fraction thereof of the

CHIEF OF POLICE, THEODORE KLUEMPER, who is the motion picture censor of Covington, Kentucky, has forbidden the exhibition of "Purity" at the Colonial Theater. In company with a number of ministers, he saw a private exhibition of the film, and they agreed that the play was not desirable. This is the second time that "Purity" has been put under the ban in Covington.

B. A. ROLFE, who recently severed his connection with Metro and the B. A. Rolfe Photoplays, has secured, according to a report, a number of big plays and has contracted with several big stars to produce super-features, probably for the independent market. Harry Grossman has been appointed general manager. Productions will be made here and on the West Coast.

WITH THE GREATLY increased supply of negative being received from the large force of cameramen sent abroad by the United States, the organization of the Division of Films, a Committee on Public Information is being rapidly expanded by Charles S. Hart, its director. An announcement is made of the appointment of G. A. Smith as manager of distribution, to arrange for the widespread handling of the U. S. official war pictures of this country.

For more than three years Mr. Smith has been connected with Pathe in executive positions. A short time ago he was appointed assistant director general of productions, from which position he resigned to accept the appointment to the division of films.

Charles S. Hart, director of the division, is building up an organization of practical motion picture men, another addition to his staff being H. C. Hoagland, formerly general manager of Selig and more recently head of Pathe's scenario department.

THE MANAGEMENT OF THE Star Motion Picture Theater, one of the leading houses in Chambersburg, Pa., has just been taken over by J. L. Lawrence, who has acquired control from N. H. Martin.

THE W. H. Clifford Photoplay Company has instituted a new contract with Ernest Shipman covering its entire output for the ensuing year. This contract is the result of the satisfactory sales made by Mr. Shipman on the Shorty Hamilton output, for which he secured many buyers.

SIDNEY GARRETT, as president of the Bengar Pictures, Inc., announces the sale of the famous stage and film success, "The Garden of Allah" for Java.

As president of the J. Frank Brockliss, Inc., Mr. Garrett has sold to the North American Motion Pictures, Inc., for Argentine, the Metro specials, "Lest We Forget" and "Blue Jeans."

"MY FOUR YEARS IN GERMANY" COMPANY has appointed Hiller and Wilk, Inc., exclusive selling agents for the foreign territories. To date the following territories have been sold at high prices: Great Britain, South Africa, Australia and Brazil.



TROOPS IN LIBERTY LOAN PARADE, SPARTANBURG, S. C.
Patriotic Demonstration as Shown in Universal Weekly

year, which will be released through the Arrow Film Corporation, as well as a number of propaganda and program pictures.

W. E. Shallenberger, president of the Arrow Film Corporation, who is also treasurer and the active manager of the Thanhouser Film Corporation, was non-committal when asked about Thanhouser's future plans. He admitted that it was very probable that the company would soon resume making pictures, but said he could not announce any definite plans at the present time.

"OVER THE TOP," Vitagraph's war picture, with Sergeant Arthur Guy Empey in the star role, will not be leased on a state right or territory basis under any circumstances, according to a statement issued by Vitagraph. Walter W. Irwin declares that the feature will be marketed in the same manner as the other Vitagraph specials, that is, to first-run exhibitors for special runs and then on the regular leasing basis. Mr. Irwin

amount paid for admission to any place, the tax cannot be paid on the total receipts, but must be collected on every separate admission.

The department recommends that managers display appropriate signs or have notices printed in programs that the war tax is required by the law to be paid by the person paying for his admission and that the amount collected goes to the United States Government for war purposes. Where a ticket is redeemed before the performance, the tax as well as the price of the ticket should be refunded.

JOSEPH ENGEL, treasurer of Metro Pictures Corporation, is now in supreme charge of all matters of policy, the selection and supervision of vehicles for the stars at Metro Western Studio at Hollywood, Cal. This studio is entering upon a new era of expansion under this capable executive. Viola Dana, Edith Storey, Bert Lytell and Harold Lockwood are the Metro stars now working in California.

STAGE PLAYS REVIEWED

(Continued from page 584)

else in the piece to suggest that it has any connection with the Song. The thesis of the Kennedy product is all right, to wit, that what the world needs to bring about pleasant relations between the lion and the lamb, to make it the habitat of brotherly love, is not the Billy Sunday hell fire, but simple faith and unadulterated hope.

Mr. Kennedy takes five acts to elucidate his disquisition. All of these acts occur in the same setting, in the hall of a Gothic building in the thirteenth century, formerly a Nunnery, but in the allegory an orphanage. The Nunnery is somewhere in Europe. The scene is good to look at, except the strait-jacket chairs, which makes those who occupy them look uneasy.

MISS MATTHISON'S ROLE

Mary Bliss (Miss Matthison) is at the start senile; her hands tremble as though they had St. Vitus' dance; she is wealthy and spends her money on good works. She gets the Nunnery and converts it into an orphanage. Her associates are in accord with her; they are religious enthusiasts.

Tommy Trail comes into the scene in a baseball suit. In action and vocabulary Tommy is fast and furious. His job is to show the terror of the Devil's red-hot furnace. He does it quite forcibly. He also manages to throw into the part some bits of comedy, although there is some doubt as to whether this is the intention of Mr. Kennedy. It falls to Ernest Anderson to do all this. Henry Herbert is Dafty, "a man out of time." He preaches several sermons. Walter Kingsford as Pomeroy Wragg, "a man of almost any time," has action minus voice. Edmond Gurney as Timothy Hodge is the funny man—"a man of the present." Adrienne Morrison as Julia Maniers represents good motives, but is not exactly in harmony with the spirituality of Mary Bliss.

All the characters talk, but not to one another. They just stand around or sit, and soliloquize. The whole performance is very tiresome, except for the always pleasing manner of Edith Matthison, and for the antics of Tommy Trail. Really, Mr. Kennedy should have done something better for his gifted wife.

"A Friendly Divorce"

Comedy, in a Prologue and Three Acts, by Tadema Bussiere. Produced by the Cecil Spooner Stock Company at the Grand Opera House, Brooklyn, April 15.

When the present writer was a callow youth in Brooklyn, he took the quarter bestowed upon him for sifting the ashes, or something, and purchased a desirable seat to see Cecil Spooner enact a role in a truly moving drama by Hal Reid, Charles E. Blancy or some other of those lads. At that time Miss Spooner was especially easy to look at and had a tendency to fill the eye to a satisfactory capacity. Then a long time elapsed wherein this youth took his entertainment in other fields and pastures, but frequently, very frequently, word broke through his hectic life

that his early idol was still heading stock companies in Brooklyn, with short sojourns in other places as well.

After many years, in the interests of this paper, he visited the Grand Opera House, Brooklyn, last week to see Miss Spooner do a piece by Tadema Bussiere, called "A Friendly Divorce." As the canvas separating the life of crass reality from the unreal, the first thing noticed was that Miss Spooner had not changed a whit. She had withstood the rigors of stock production (and nearly everyone knows what that means) during the intervening years as though it were merely yesterday.

The lure that drew quite a turnout of New York dramatic reviewers under the river to Brooklyn was the announcement that they would see a

lines directly at the audience and not to the people to whom he was talking.

"A Friendly Divorce" has a happy ending. The couple do not get a divorce after all, finding out that they really love each other a great deal when they had lived in the bungalow of a friend for a month. The play is especially well suited for stock company presentation, as it gives each member of the cast his or her "moment."

Rowden Hall gave Miss Spooner substantial support in the role of the principal male character, her husband. Mabel Montgomery and Jack Doty were good.

Carter the Magician

The date of the last appearance of a magician on Broadway is lost. But one came back the other night, Charles Carter, at the Belmont, erstwhile the Norworth. He was accompanied by Corinne Carter. (There

DRAMATIC MIRROR

production at Morosco's Los Angeles house on or before July 1. Mr. Clemens, one of the co-authors, has just returned from the western battle-front, where he was a member of the 199th Battalion of the Canadian Overseas Forces.

SOLDIERS POPULAR

"You Know Me, Al" Will Draw Nearly \$40,000

"You Know Me, Al!" the three-act musical farce which is being presented by the New York Division, U.S.A., at the Lexington Theatre, is playing to practically capacity houses at every performance, and it is estimated that the piece will play to close on to \$40,000 in its ten-day, fourteen-performance engagement. The play, the proceeds of which will be used to purchase a portable theater to be used behind the lines in France, will close Saturday.

Critics to Do War Work

Music critics from nearly all of New York's newspapers were guests on April 17 at a dinner given by William B. Chase of the *Times*, in the employees' restaurant of that newspaper. The dinner was in compliment to several newspaper writers who recently have undertaken war work. One was Robert Gilbert Welsh, of the *Evening Telegram*, who will leave for France soon to serve with the Y. M. C. A. He will be assigned to the French army.

Others were Gilbert Gabriel, of the *Evening Sun*, who will soon be in the National Army; Paul Morris, music critic of the *Herald*, who is to be War Department song leader at Camp McClellan, Anniston, Ala., and Alphonse Essautier of the press department of the Metropolitan Opera Company, who is an interpreter with the French Artillery Mission.

Loan Drive Hits Theaters

The Liberty Loan drive has resulted in a decrease in the attendance at the Broadway theaters. Theatrical men expected a falling off as that was the condition which resulted from the other Liberty Loan campaigns. It is said that business dropped about ten per cent during the past week. Reports from many of the leading houses show a slight improvement during the early part of the present week.

Want Atlantic City House

ATLANTIC CITY, N. J. (Special).—The Shuberts are negotiating for the Nixon Theater here, it is reported. Samuel Nixon's lease on the house expires next month, and it is known that he is not desirous of renewing it. Therefore, the idea seems to be that, if the Shuberts are really desirous of getting a house here, it will be the Nixon.

New Hitchcock Revue

Raymond Hitchcock is making preparations for his new production, "Hitchy Koo of 1918." It will be presented in New York late in the Spring. The premiere was originally planned to have taken place May 4, at Colonial Theater, Chicago, but Hitchcock is ill and the opening has been postponed.

Morosco Acquires Play

Oliver Morosco has just closed with Leon Gordon and LeRoy Clemens for their play, "The Man Who Went Abroad," a war drama in three acts. The play will receive a



AN ADROIT BATTLE OF WITS IN "THE OFF CHANCE"

From Left to Right: Edward Emery, Cyril Keightley, Ethel Barrymore and E. Lyall Sweete

brand new play with a unique phase of the sex problem, a theme that has occupied an enormous amount of the platforms this season. The play is by Tadema Bussiere, whose first attempt it is said to be.

The new angle on the familiar problem turned out to be a married woman with a fiancée. That is to say, she was engaged to a man before she was granted a divorce from her husband. The play concerned a wealthy young couple who lived under the same roof and who formed a friendship while the separation proceedings were taking place. There was cleverness and a great deal of sophistication utilized in writing this portion of the piece but it was somewhat hidden in a mass of rural comery, which was not new, but which gave Charlotte Wade Daniels an opportunity to draw an amusing characterization. Her foil, Frederick Clayton, committed the serious error of greatly overplaying his role of the postman and he delivered all of his

is a blindfolded lady always with every magician.) She described all that Carter touched or pointed out, and never missed a trick. She answered all the questions asked by the audience, and her answers were correct. Somebody inquired "What is a good investment?" Quick as a wink Miss Carter replied "Liberty Bonds." Carter had his cabinet, the wand and the deft touch which makes everything plain. There were bottles which contained whatever was asked for. The day is not far distant when this trick will have to be cut out. Everything which one has seen in magic was performed by Carter, but the way in which he did them made them seem new. That's the sort of magician Charles Carter is.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

I'VE TOLD HERE before in detail why John R. Freuler's a bad injun when his dander's up. Well, aforesaid dander must have been in working order when he indited a creed t'other day, entitled, "The Rights of a Film as an Institution." It was such red hot, blasting stuff—it could have been ours! (Aren't we the shrinking, so modest creature!) The space doesn't herein exist for the reproduction of the Freuler remarks. But since "Fear or Favor" readers know how the department has harped upon the unfair judicial decision against the movies' right to photograph in public—on the basis that picture concerns were all *privately* owned, although the judges never said that newspapers were NOT—they will be glad to know that Mr. Freuler sees our point and has taken care to emphasize it.

Discriminating judicial findings—as against the motion picture in favor of the press—are as great a menace to the healthy growth of our industry as that which any observer can point out.

"It must be fully understood that anything a newspaper or magazine may print, we can present in pictures," says Freuler.

SAME PRIVILEGE AS PRESS

"It must be understood," he adds, as if to make his meaning plainer, "that the greatest public good demands that we be given the same consideration, privilege and license as the press."

To date we have no "press privileges" whatsoever. Every time a screen weekly takes a crowd scene it chances suit and possible injunction by all the 967 persons within range of the camera's focus!

True, one court has held that we are allowed to photograph, regardless of permission, a person "of the public prominence of the commander-in-chief of an army!"

Under this ruling our news cameramen would have to go through the 967 before photographing, and ascertain the occupation and public careers (if any) of ALL of them! A movie cameraman would be hired rather for his inquisitorial abilities than his knowledge of photography.

Then there's that justly celebrated pronouncement to the effect that news photographers from the press had rights withheld news photographers from the screen weeklies, because the latter were operated for private profit.

"Without Fear or Favor" has been asking ever since if newspapers were operated for love!

Perhaps the best answer comes from a man named Creel, who said in a public address:

"I tell you, the press is purely a commercial proposition. It is in the business to make money, and it always tries to find the side of the bread that has the most butter on it. You will find that true at every turn in the road. You will find a press looking after its own interests."

Says Freuler: "The motion picture asks only fair play. It is not above criticism. It makes no claim to perfection." And that's the spirit. We ask no favor—merely that we

John R. Freuler Enters Fight for Rights of Film as an Institution—Three Angles on Motion Pictures in the War

be not discriminated against. We are hardly perfect—for one thing, we admit that we make pictures to sell them. Of course, we operate for our own pockets! But we ask the same rights that are accorded the privately-operated newspaper.

And we do forget our own pockets occasionally: we are our government's when food conservation, Red Cross, Liberty Loans, thrift stamps and sichlike come up!

MORE ABOUT movies-in-war. Three angles this week. Traveller back from Russia says Rasputin photoplay "destroyed almost overnight the structure of superstitious respect for the Czar which the autocracy had been laboriously building up for centuries." Once the magic was removed, there was "nothing to it!" Mr. Nicholas was ALL through!

The traveler said that when the revolution originally occurred and the Czar was deposed, it was deemed necessary to change the popular impression that he was "a great and good super-man."

It seemed that the task would be a staggeringly difficult one because the belief in the semi-divine character of the Czar was rooted in the minds and souls of the moujiks—and because the moujik is woefully ignorant. Eighty per cent of the Russian peasants can neither read nor write!

"The press could have thundered at them for years without even making a dent in their darkened minds," truthfully declares the traveller. "This movie showed Rasputin's influence on the Czar, the Czarina and other members, male and female, of that circle which the peasants had been accustomed to regard as a nimbus-adorned company of Olympians. The language of pictures was the only language which these folks could understand, and it did its work perfectly."

Isn't it just *charming* to think of that oldest of autocrats, the Czar, being put in his place by that newest of wonders, the Motion Picture?

Retrospection versus Progress, and Progress wins!

Comes another film campaign of the "undermining" sort.

Directed at our friendship for Britain and aiming to make us dislike our great Ally.

At least, 'tis so charged. One Robert Goldstein, according to the specifications, went back one hundred and fifty years for samples of brutality on the part of British soldiers against the American colonists. Of course, a "patriotic" story was worked around these incidents, and the whole was cleverly titled "The Spirit of '76."

Stock in the producing company, it is charged, was offered wealthy Germans. Franz Bopp, once German Consul at San Francisco and now of bomb-plot fame, is said to have been one of them.

If Goldstein was really out to influence the American public, it would appear that his film hasn't so far had nearly the success the Rasputin movie got out in Russia.

Besides, there is propaganda and propaganda! I can't imagine the sympathy of Americans for England being worked on by the depiction of stray "atrocities" from the eighteenth century in a conflict which never had the approval of the British people.

The third angle is the most novel of all.

A Londoner was taken prisoner by the Huns. His treatment was—well, what you would expect.

But just the other month, he says in a letter home, they revealed to him their latest mode of torture.

War movies!

Took him to a cinema show and there ran off for his delectation, views of "The Thrilling Voyage of the Raider 'Moewe.'"

"The sinking of British ships, from the time of their capture until their disappearance beneath the waves, was most realistically portrayed," wrote the Londoner.

It was like asking a man to attend his own funeral!

Leave it to the Choimans!

IT IS PLEASANT to consider Harry Grossman's success in the light of his humble start and hard fight in the film business.

The start was as a salesman for the New York Metro exchange.

About four years ago, I should say.

The New York film salesman's life is no bed of roses. It is up-hill work and long hours. The beginner finds that he is pitted against the best salesmen in the business, for lots of men take New York positions at a sacrifice in order to be "close" to the business heart of the industry. Men who have held high executive places in out-of-town exchanges take minor positions in the New York exchange business just for this reason. In that atmosphere of sharp competition Grossman's film career found birth.

But Grossman wanted to learn the business *thoroughly*: his business day started at eight o'clock in the morning.

It ended at midnight.

He became a stranger to his own family, but finally "caught on" in the game he had made up his mind to conquer.

And then his family never minded the long hours of separation that had gone before! Nothing succeeds like success!

Came a call to help out in the business end of the Chapin pictures. No more night work, at least.

After that, his own business, which he still has. If Grossman has put it over, it is a result of real hard effort, plus brains and lots of ideas. In the long run, this means as much in the film business as relations!

WHENEVER I think of Jesse Goldberg, I think of the "Goldburg lunch." That sounds as if Jesse had been in the restaurant business before entering the film, but the truth about Jesse is this:

Studio lunches in the past consisted of a sandwich and a cup of coffee, furnished generally by the management because they didn't want the players to lose time by going out during the precious sunlight hours.

This lunch cost the company about 10 or 15 cents per player, and the player, his digestion.

At this juncture Goldberg came along with his Life Photo studio. He announced that he was not going to revolutionize the business and wanted his actors to stay in for lunch as per the general custom, but that he was going to revolutionize the lunch!

So he served the Life Photo players with a feed that was as good as any they could have secured at a first-class New York restaurant.

That bunch went back on the job at one o'clock ready to *do or die* for Goldburg! His name became synonymous with good treatment of players, with the natural result that they flocked to his studio and rendered him their very best.

It was a little thing—the "Goldburg lunch"—but it made every difference!

The other day I heard that Goldburg was out to give people who had pictures to sell on the state rights plan, a squarer deal than they had ever known before.

A little more *service* at the old rates.

And I remembered the "Goldburg lunch." Jesse was starting something new in state rights selling just as he had in studio treatment of players—and Jesse has a way of making his innovations *pay* for themselves! The studio stunt meant better work from the players. The service-plus for makers of state right films means more money for the aforesaid makers—and more customers for Jesse!

DON'T BELIEVE that the stars are the only movieites helping along that Liberty Loan. The despised screen authors—the folks who *only* create the plays!—have been heard from, finally.

Screen Author Joe Franklin Poland is the person. He enlisted in the Signal Corps section of the New York National Guard two weeks ago. Last week he turned out with his company to boost the Liberty Loan.

As Poland puts his best thoughts on paper—author like—he wasn't as *loquacious* as he might have been. Believe us, he was brimful of good things about that loan—but darnit-all! He could say 'em better on the typewriter.

So Joe loaned the local Liberty Loan Committee (Brooklyn, New York) his automobile!

If you don't see what relation a typewriter has to an automobile, don't blame "Without Fear or Favor." Poland's press agent sent us the item, and we reproduce it merely through patriotism.

ONE HUNDRED WAYS TO MAKE THE THEATER PAY

By Arthur Edwin Krows

If Local Critics Really Criticize

WHEN local newspaper critics are in the habit of writing real reviews of attractions instead of just running synopses, name of theater and date, the exhibitor ought to encourage them. This, of course, is provided that the reviewers understand criticism to mean enthusiastic appreciation as well as fault-finding. In that happy event, the advertising value of their work should be extended. But here is a problem, because the engagement of the given feature is likely to be too brief to permit reprinting the favorable reviews for distribution.

One effective way is to place a three-sheet oil-cloth stretcher in the lobby. Across the top write, "What the critics think of us." Then, in the middle, place clippings of the reviews together with the running title and date of each paper, all closely grouped. Next, with a heavy black line, underscore the most favorable part in each notice, carrying the line out into the margin where it makes a loop enclosing the favorable part repeated in large letters. This is an old way of using the criticisms, but it is always striking and makes the public stop to read.

Another way is to make separate stretchers, about one-sheet size, or even regulation window-cards, with one of the reviews pasted on each in precisely the same manner, to be used for window display in various stores about the neighborhood.

A Simple Form of Weekly Statement

DURING a connection with one of the larger film distributing concerns, I prepared a weekly box office statement form that since has proved thoroughly serviceable and simple to fill out in many picture theaters. A reduced facsimile of the form is reproduced herewith. Its actual size is 8½ by 14 inches.

It will be observed that in it, in conformity with virtually all efficient schemes of bookkeeping, debit and credit sides are kept absolutely distinct. The exhibitor is enabled thereby tightly to hold the reins of profit and loss. Yet, assets and expenses are arranged so that comparison is easy. The balance carried forward is the money kept on hand during the previous week to provide small change for operation of the box-office. To compensate on the debit side, under the head, Disbursements, a cash balance is kept on hand with which to conduct the box-office for the succeeding week. In this way the cash balance is always figured in on the week to which it belongs.

Under the heading, Bills to Pay, the treasurer carries out just the totals of each account, using a number with which to identify a separate voucher upon which each account is itemized. The economy of this plan is too apparent to re-

Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing. You need all ideas you can get.

quire further explanation. The vouchers, of course, are carefully filed away. Each voucher, being "keyed" by number, is readily found when required.

Checking Receipts from Day to Day

AMONG the various box-office statements that have been prepared for motion picture theaters, it has been the usual practice to require a balancing of the complete system of house ac-

sonable way of checking the unsold seats against the sold. It seems more within reason to check up the receipts at the close of each day, letting the general balancing of accounts go to the end of the week. For that purpose I once prepared the form of daily statement reproduced here, to be used in conjunction with a weekly sheet.

On this daily statement are a number of blanks to be filled out with information useful in explaining the condition of the total receipts. That is, rain, for instance, is a good excuse for patrons to stay away from a theater, and shows the probability that it was not through any direct fault in the feature attraction.

As to the capacity of the house, one must remember that with continuous performance one seat may hold several persons in the course of a day. Therefore, it may be better to regard the capacity of the house as so-many seats multiplied by so-many performances.

Double Work in Too Much Book-keeping

IN attempting to introduce system in a theater box-office where it has not previously existed one may not expect to begin with the system fully developed.

The very best service a statement of a man's business conditions may render is to present to him clearly and to the point exactly how the business stands. That is to say, it should be so contrived that it conveys almost the entire situation at a glance. The multitude of small details that go toward conduct of a theater have no place in such brief statement; they should be grouped properly and presented as sum totals, because the statement is, after all, just a summary.

It is in this conglomeration of unimportant details that the fault of most motion picture theater statements lies. They try to give too much. Hence, they blur the real aim of the statement, to set forth affairs for quick comprehension.

It is absurd to make the bookkeeping so elaborate that the figures have to be posted over and over again in different records, particularly when there is so much other work to be done about a theater. I often have noticed theater treasurers who were too busy keeping their accounts to bother about patrons applying for seats. Certainly, that is an unhealthy condition for any public enterprise.

This series of one hundred flashes on better business is to be published by THE MIRROR in handy book form in the late Spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information.

Box Office Daily Statement				
Manager		Theatre		
Date				
Weather:	RAIN	FAIR	NOT	
	SHOW	CLOUDY	COLD	
Competition:				
PICTURES SHOWING				
TITLE	No. of Shows	Times	Capacity	Estimated
SEATS SOLD				
ORCHESTRA				
BALCONY				
GALLERY				
BOX				
TOTAL SALES				
No. of Performances				
Capacity of House				
No. of Performances				

counts at conclusion of every performance. This does not seem practical because, in the first place, almost all picture theaters give several performances a day; and in the second place because, unless seats are reserved—which they cannot well be with continuous performance—there is no rea-

A TREASURER'S WEEKLY STATEMENT TRIED AND PROVED EFFICIENT

Although this box-office statement for motion picture theaters was prepared originally just for purposes of illustration, it was placed into service through exchanges of a large film distributing concern. The edition was almost

Theatre									
RECEIPTS					Disbursements				
DATE	THEATRE	SHOWS	SEATS SOLD	GROSS	DATE	TO	AMOUNT	DATE	TO
(MONDAY)									
(TUESDAY)									
(WEDNESDAY)									
(THURSDAY)									
(FRIDAY)									
(SATURDAY)									
GROSS TICKET SALES					TOTAL DISBURSEMENTS				
PROGRAM FAVORABLE					GROSS DISBURSEMENTS				
CASH RECEIPTS					LESS GROSS RECEIPTS				
GROSS RECEIPTS ON WEEK					LESS GROSS RECEIPTS				
LESS GROSS RECEIPTS					LESS GROSS RECEIPTS				
GROSS RECEIPTS ON WEEK					LESS GROSS RECEIPTS				
LESS GROSS RECEIPTS					LESS GROSS RECEIPTS				

immediately exhausted and many orders were placed for more. If you are unable to secure pads of these statements in any other way, your local engraver may make a printing plate of the necessary size directly from this page, and they may be made up at nominal cost. Neither this form nor that of the daily statement is copyrighted.

THE EXHIBITOR AND HIS ACTIVITIES

"PHOTOPLAY FANS appreciate a picture more if forced to pay a bigger price for it. You depreciate the value of your picture if you put on a good film at cheap prices," is the opinion of J. E. Jax, of the Rex Theater, New Lisbon, Wis.

Mr. Jax prescribes a sliding scale of prices for the picture show houses of the smaller towns and at least twenty-five cents for a feature picture. He gets 17 to 28 cents for the general run of pictures, 28 to 39 cents for Arcraft, Fox and other specials, and a ten to twenty-cent scale is positively his lowest price. The capacity of his house is 250. Mr. Jax believes that the successful small town manager, in order to give his patrons the best class of picture must not depreciate its value by charging too low a price for admission.

H. W. CONOVER, manager of the Imperial Theater, one of the finest houses in Montreal, has begun a series of matinee performances especially for children. Mr. Conover does not think that the average film is suitable for children, and his matinees are the outcome of his desire to furnish something agreeable for them. These matinees will be given Saturday mornings at 11 o'clock. Mr. Conover will feature the Judge Brown series of boy films, as well as more pretentious productions suitable for infantile consumption. The first feature film will be "Aladdin and His Wonderful Lamp," produced by Fox.

THE ST. DENIS THEATER, Montreal's million-dollar picture house, after a successful winter season of screening strictly first-run pictures, some of which were shown here before New York had an opportunity of seeing them, has announced the opening of its summer season. The new season program will maintain the high level set as regards first-run pictures, but the program will be changed twice a week, instead of once as at present. Prices have been lowered for the season, and 10 and 20 cents will be charged.

WILLIAM OLDKNOW, general representative for the Universal Film Corporation for the South and president of the Southern Theater Equipment Co., has secured a long time lease on the Odeon Theater, Atlanta, Ga., and will remodel it, at a cost of \$10,000. In future it is to be known as The Tudor and will form one of the chain of houses now being established in the large cities for the exploitation of Universal pictures and their allied interests. Mr. Oldknow is the pioneer exhibitor of the South. He was the first man in the South to realize the possibilities of the motion picture as a popular form of amusement. He built the Alcazar, the first motion picture house in At-

lanta of any importance and the first in which a pipe organ was installed.

A FIRE in the Liberty Theater, Seattle, April 20, destroyed 200 feet of the Elsie Ferguson film, "The Song of Songs." George Kainake, the operator, was seriously burned on the right hand.

OF interest to New York exhibitors is the removal of General Film Company's city sales office from its downtown location to an uptown suite in the heart of the metropolitan film district. The new quarters of the New York exchange, J. A. Hammell manager, will be in the Godfrey Building, 729 Seventh avenue. The removal was begun April 20, and from now on business will be done with exhibitors in the New York district at the new address.

THE Strand Theater will present Ambassador James W. Gerard's "My Four Years in Germany" at the Strand during the week of April 28. Manager Edel is working hard on the Liberty Loan drive and has arranged to purchase Liberty bonds with the entire gross receipts taken in at the Strand during the final week of the campaign.

WILLIAM FOX'S "Cleopatra" with Theda Bara began a three days' return engagement at the Metropolitan Theater, Minneapolis' legitimate house, on April 18. "Cleopatra" drew big business to the Metropolitan during a week's engagement in midwinter. L. N. Scott, lessee, announced that the advance sale forecast a repetition of the earlier success.

JULIUS K. JOHNSON, of the New Garrick, leading Minneapolis house, in the big Ruben and Finkelstein string, is winning attention as the only manager-organist at a twin city motion picture theater. He had been organist at the New Garrick for two years. When Manager Lowell C. Calvert was drafted Mr. Johnson was appointed to his place.

THE Holman Theater, of Montreal, Canada, after a short but eventful career dotted with bankruptcy proceedings, is regaining its place at last. The management has inaugurated a new system, whereby only state right and first run pictures will be shown. The first picture of this regime is Lois Weber's "The Price of a Good Time."

TRIANGLE'S Connecticut office has signed a contract to give first run pictures exclusively in New London to the Orpheum. This theater, taken over by Frank Frower, who owns also the Star, Waterbury, Conn., is to be entirely remodelled and made into one of the finest theaters in the Connecticut district.

"TRADE is very good," says P. J. Martin, manager of the Taylor Opera House, at Danbury, Conn., where a rather small up-stairs theater is attracting an average of 6,000 paying patrons each week this spring. Mr. Martin, a veteran of rural theater management, puts on two shows each evening and one each afternoon during the week and charges 11 cents, including war tax.

BERT C. WHITNEY has again assumed the management of the Detroit Opera House since the decease of Harry F. Parent, house manager for fifteen years. Mr. Whitney is looking around for a big feature picture to show during the summer months and is said to be negotiating for "Over the Top" or "My Four Years in Germany." Just where Mr. Whitney will take his attractions next season cannot be learned. The lease on the Opera House expires in September, and Mr. Whitney has been negotiating for the Lyceum and one other theater, but as yet declares he has reached no decision.

THE Orpheum and Regent theaters, Detroit, owned by Charles H. Miles, will play split weeks starting Monday, April 22, changing Mondays and Thursdays. The policy of these houses is Loew vaudeville and feature pictures. The brand of entertainment will be divided among both houses, so that all acts and pictures will be booked for full weeks.

MARY GARDEN'S second Goldwyn production, "The Splendid Sinner," gave rise to an editorial of appreciation from the pen of the editor of the Charleston, W. Va., *Gazette*. This editorial corroborates the experience of many motion picture exhibitors in all parts of the United States.

H. J. HURY, president of the H. Hury Amusement Company, of Birmingham, Ala., is playing the Pathe serial, "The House of Hate," and in the course of a letter to the company, he gives interesting details as to how he is putting the picture over at his Champion Theater and also how he happened to build this house exclusively for colored people, one of the most interesting developments of the business in the South. Mr. Hury says: "We wish to advise that we are more than pleased to be numbered among your customers on 'The House of Hate.' We are using the third episode today and never before in my experience in the picture business have I seen such a wonderful start to a serial."

WITH W. S. HART in "The Tiger Man" as its chief attraction, the Rialto celebrates its second anniversary this week with a program even more elaborate in nature than the one which made its anniversary a noteworthy event in mo-

tion picture presentation. Selections from "Aida" have been built into an imposing overture for the orchestra and the chorus. Jeanne Gordon, contralto, sings "Songs of Pauline" by Tchaikowsky. Signors Bonelli and Meja, baritone and tenor, render the duet from "The Pearl Fishers," and the chorus is heard also in a novel arrangement of "Traumeri." Arthur Depew presides at the organ console. The film field has been canvassed carefully for novelties to make up the Animated Magazine, and the scenic and comedy features of the bill have been selected with equal discrimination, the latter being a new Paramount-Mack Sennett absurdity called "Saucy Madeline."

MANAGER EDEL of the Strand Theater presents an exceptionally attractive and varied program, headed by Madge Kennedy, who is seen in a melodramatic role in her newest photoplay, "The Danger Game," by Ray Somerville. The first of the "Outing-Chester" series of travel scenes are also shown exclusively at the Strand. "Whispering Wires of the War" is an amazing revelation of the important part the telephone plays in the present great war. The Strand Topical Review, edited by Mr. Edel, is an entertainment in itself, containing the latest news pictures of interest as well as scientific discoveries and pictures of our troops in France. James Montgomery Flagg's latest satire comedy, "The Good Sport" is also presented. Rosa Lind, soprano, and Ralph Errolle, tenor, sing the Nile scene duet from "Aida." Helen Scholder, cellist plays Popper's "Polonaise de Concert." Ralph H. Brigham and Herbert Sisson are heard alternately rendering a solo on the pipe organ. The symphony orchestra renders selections from "Faust." Oscar Spirescu and Carl Edouarde conduct.

DOUGLAS FAIRBANKS in "Mr. Fix-It," his latest Arcraft comedy, is featured at the Rivoli this week. Many of the most startling scenes in the Official Italian War Pictures have been saved for the final instalment, which is part of the Fairbanks bill, and shows actual fighting on the firing line from the Plava River to the sea. Under the direction of Hugo Riesenfeld and Erno Rapee, the Rivoli orchestra renders selections from "Phedre" as an overture. Greek Evans, baritone, gives his dramatic interpretation of Kipling's "Danny Deever," assisted by the Rivoli male chorus. By request, Gladys Rice sings "I Hear You Calling Me," the selection which music lovers say she renders more sympathetically than any other soprano now before the public. Prof. Firmin Swinnen contributes a solo on the pipe organ. The program is completed by Mr. Rothapfel's expertly edited Animated Pictorial.

FROM PRODUCER AND DISTRIBUTOR

WILLIAM A. BRADY announces that his big picture, "Stolen Orders," which is said to equal "The Whip" in its thrilling qualities, is finished and is now undergoing its final cutting, titling and printing and will be shown soon at a Broadway theater. Harley Knoles and Mr. Brady have been working on this picture off and on for five months, but the climatic conditions at Atlantic City during January and February delayed its completion.

It is released in eight reels and will be disposed of to territorial buyers. Like "The Whip," Mr. Brady's latest picture is a Drury Lane drama. It has the merit of being timely, having been Americanized and deals with the work of Secret German agents in the United States before and after the beginning of the war. The producer had the assistance of the U. S. Government in supplying the locale for some of the big scenes. The English Government also furnished material taken in France to build up others.

Mr. Brady, having severed all connections with the World Film Corporation, has announced his plans as an independent producer. During the next year he will devote his screen activities to the production of five famous plays: "Way Down East," "Life," "Little Women" and "Cheer Boys, Cheer."

THE RELEASE date of "Hearts or Diamonds," the first picture William Russell has made for the William Russell Production, Inc., which was announced by Mutual as April 22, has been changed to April 29. Both Mr. Russell and William Hamilton Osborne, the well-known writer and author of the story on which the photo-drama is based, express themselves as highly pleased with the production.

The story is full of impetuous moments and spectacular scenes, with just enough of the comedy element to relieve the tension and give "Big Bill" opportunity to display the comic touches which were evident in "The Midnight Trail" and "New York Luck."

THE INITIAL announcement of Vice-President and General Manager Hammons of the Educational Films Corporation of America that this company had acquired the sole distributing rights to the "Katzenjammer Kids" and "Happy Hooligan" cartoons has resulted within the week in many bookings.

Territory has been disposed of as follows: Minnesota, Wisconsin, North and South Dakota: Educational Film Company, Minneapolis.

California, Arizona, Nevada: Consolidated Film Corporation, San Francisco.

Oregon, Washington, Montana: Northwestern Consolidated Film Company, Seattle.

Pennsylvania: The Electric Theater Supply Company, Philadelphia.
New England States: Federal Feature Film Company, Boston.

PARAMOUNT WILL RELEASE a picture shortly starring Dorothy Dalton, and produced by Thomas H. Ince. R. William Neill directed it and the title is "Tyrant Fear." Already exhibitors have learned that Dorothy Dalton is a name to conjure with, and they may be assured, says Mr. Ince, that no one will be disappointed in this production, which was written for the star by R. Cecil Smith. Thurston Hall, who is becoming a tremendous favorite with film-playgoers, is again in support of Miss Dalton, and Melbourne MacDowell is cast for the heavy role. Others in the cast are William Conklin, Lou Salter and Carmen Phillips.

"BOY SCOUTS TO THE RESCUE, OR AIDS OF THE NATION" is the title of a new serial—five two-reel weekly episodes—released April 15 as a Universal, with the co-operation of the Boy Scouts of America, the National Council having strongly indorsed it with the aid and co-operation of their local organization. Universal reports large advance bookings.

There are over 14,000 troops of Boy Scouts of America in this country, more than 80,000 adults actively engaged in its work and a membership exceeding 325,000 boys, and now showing a daily average increase of 1,200 throughout the country.

WORLD PICTURES HAS established at the studio at Fort Lee a laboratory presided over by men of experience who study and pass on claims for damage growing out of injuries to prints during their exhibition. The question that arises more than any other concerns the scoring along sprocket holes. On this point a discussion has long been waged as to its cause, effect and its value as an excuse to exhibitors in the adjustment of film damage. In order that this controversy be settled, the subject has been given exhaustive study in the World Laboratory, resulting in the following decision: Scoring along sprocket holes does not to the slightest degree affect the wearing quality of film, weaken the sprockets, or affect projection. As this scoring or scratch-

ing is always on the emulsion or printed side of the film, it only affects the emulsion or the emulsion and coloring.

VITAGRAPH'S RELEASES for the month of May, according to an announcement by Albert E. Smith, president of the company, consist of four units and sixteen subjects, which are ready and complete for the exhibitor. The list includes: "The Little Runaway," starring Gladys Leslie, with Edward Earle, for May 6; "The Strength of the Weak," starring Alice Joyce, for May 13; "The Golden Goal," starring Harry Morey, with Florence Deshon, for May 20; "Baree, Son of Kazan," starring Nell Shipman and Alfred Whitman, for May 27, and the serial, "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon, with episodes to be released on the aforementioned dates. In addition to the foregoing Big V. Comedies will also be released on the dates mentioned, with an additional series of Vitagraph Drew comedies.

COMBINING the descriptive power of music with the newer art of story telling by pictures, Hopp Hadley is completing the first symphony for motion pictures, or, as he calls it, a cinema-symphony. The new idea picture is in five reels, and is, when seen upon the screen without the music, similar to any high class photodrama with artistic photographic effects. When seen with the orchestra playing the symphony, however, the novel photographic effects take on a special significance, as they tell in pictures the part of the story which only a lover of music would be able to follow in the orchestration. Also the action of the story and the strains of music are found to bear a closer relation than in the ordinary picture with a regulation orchestra accompaniment.

GOLDWYN'S ANNOUNCEMENT of two new productions starring Madge Kennedy and Mae Marsh, is directing the attention of exhibitors to the unusual box-office strength of its three latest pictures. May 5, "Joan of Plattsburg," with Mabel Normand, will be released, to be followed, May 19, by "The Fair Pretender," starring Madge Kennedy, and by Mae Marsh, on June 2, in "The Glorious Adventure." Goldwyn believes that the releasing of these three new productions will

bring to box-offices everywhere even greater receipts than have any of its former pictures.

A CHANGE HAS been made in the order of the Paramount and Artercraft releases for April, occasioned in balancing the program for that month, according to an announcement from the Famous Players-Lasky Corporation. "Mr. Fix-It," the Artercraft picture originally set for release April 22, has been advanced one week and will go out on April 15. This is a Douglas Fairbanks picture. "Rich Man, Poor Man," the Paramount picture starring Marguerite Clark, announced for release on April 15, has been moved back one week and will be released April 22. The rest of the schedule for April, as heretofore published, will remain the same. Vivian Martin, in "Unclaimed Goods," being released the same week as "Mr. Fix-It," and Charles Ray, in "Playing the Game," with the Marguerite Clark picture.

"THE Yellow Ticket," produced by Astra Film Corporation as a Pathe play with Fannie Ward as the star, will include in addition to Warner Oland, who plays the part of Baron Andrey, Milton Sills, one of the most popular leading men of the stage and screen. "The Yellow Ticket" is announced as one of the most important productions in the Pathe Selective Feature Service announced recently. Mr. Sills has starred in a number of Broadway plays and is also remembered for his work as the hero of the serial "Patria" and "The Honor System."

TWO NEW SUPER-FEATURE productions have been added to the list of attractions acquired by the U. S. Exhibitors' Booking Corporation. Frank G. Hall, president of the concern, announces "Men," a six-part drama of modern New York life, from the pen of Harry S. Sheldon, and "The Crucible of Life," a patriotic subject starring Grace Darmond, both of which will be distributed by the Foursquare exchanges throughout the United States and Canada.

PRODUCTION PLANS for the "Blue Ridge" dramas are rapidly being worked out well in advance by Ned Finley, General Film announces, according to reports which have reached New York. Two new subjects announced in preparation are "O'Garry Rides Alone," his second "O'Garry" story, and "The Man from Nowhere." The stories were written by L. Case Russell, who is the author of all the Ned Finley Films, and contain more than the customary number of thrills and suspenseful moments.

PICTURE PRODUCERS & DISTRIBUTORS
—both regular and state rights—together
with their addresses are given in each issue of
MOTION PICTURE TRADE DIRECTORY

COL ROOSEVELT'S military preparedness doctrines will be promoted largely through the screen. The Colonel's straight-from-the-shoulder talks will be circulated through the medium of the Universal Screen Magazine which has prepared the feature for distribution with a prospective release in about five weeks. The animated interview opens with a closeup of the Colonel on the lawn of his Oyster Bay estate beginning a casual conversation which gradually turns to the subject of preparedness. Then to make the animated interview even more realistic Manager Jack Cohn of the Universal Screen Magazine has caused fade-ins to be inserted illustrating the points made by the Colonel as he marshals his facts one by one and drives home his points.

FOURSQUARE PICTURES is preparing for a progressive drive. With a view to enlarging its operations in the Southwestern territory, a contract has just been signed with the Southwestern Film Corporation, wherein this organization will distribute all Foursquare product in the states it covers.

"Our arrangement with Messrs. F. M. Sanford and L. C. McHenry," said Treasurer Jacob Wildberg, of Foursquare, "is for the purpose of obtaining the utmost efficiency for our patrons. To secure such efficiency the element of distribution cost is an essential, and because of the admirable organization the Southwestern Film Corporation has effected and maintains it is possible to secure a higher degree of service for the exhibitor, and to provide him with photoplays on the commercial basis I regard as imperative for his needs."

According to District Manager Jerome Abrams, in charge of the Southern divisions of Foursquare exchanges, the aims and purposes of the Southwestern concern fit in perfectly with those of Foursquare.

"Both Mr. Sanford and Mr. McHenry have demonstrated their capacities to secure and retain the patronage of the exhibitors in their territory. They both believe in getting quality pictures and in booking these pictures at prices the exhibitors can afford to pay."

"Their ideas are Foursquare and we expect that the affiliation of Southwestern with our own company will be to the advantage of both exhibitors and the public, as well as to our own organizations."

SESSUE HAYAKAWA'S newest Paramount picture, "The White Man's Law," was shown recently at the Hollywood studio projection room in California and enthusiastically praised by those present at the showing. Marion Fairfax wrote the story of "The White Man's Law," while James Young directed the production.

"A NIGHT OUT," the ninth of the Essanay-Chaplin new editions, is to be released May 4. This story recounts Charlie's misadventures in high life, and is said to be one of his best comedies. In its new form this subject is presented in even a snappier style than when it

was first released, and is expected to become a prime favorite with exhibitors.

THE WORLD Picture to be released May 20 is of unusual interest to exhibitors, in that it marks the initial appearance of Barbara Castleton as a World star. Miss Castleton is a familiar figure with picturegoers as the result of the many prominent parts she played in state right productions such as "On Trial," "Lone Wolf" and others. "Vengeance," the title of the forthcoming World Picture, is laid in India and England, and has as its central figure an Indian Mystic who is played by Montagu Love. Travers Vale directed the picture and the supporting cast consists of George MacQuarrie, Madge Evans, Jack Drumier, Henry Warwick and others of note.

IN SELECTING "Mile-a-Minute Kendall" as a vehicle for Jack Pickford and Louise Huff, the producers used rare judgment, it is asserted. The play by Owen Davis might have been expressly written for these two young persons, and William D. Taylor, with his keen insight into the nature and characteristics of youth, has, it is said, made of this a really excellent photoplay. Much credit must also be accorded Gardner Hunting who adapted the play to the screen.

RUPERT JULIAN, in so far as the records show, is the first motion picture director to acknowledge that producers and distributors of pictures know something about how pictures should be made and what the public wants in the way of pictures. The acknowledgment of his own shortcomings, and incidentally those of other directors, was made by the director of "The Kaiser, the Beast of Berlin" in a letter to R. H. Cochrane, one of the executives of Jewel Productions, Inc.

"THE LONELY Woman," by John A. Moroso, is the opening Triangle release for the week beginning April 28. This well-known fictionist also wrote "The Shoes That Danced" and "The Hand at the Window," recent Triangle issues. "Paying His Debt," the second release of the week, was written by Alvin J. Neitz. This drama presents Roy Stewart in his first dual role under the Triangle banner. He appears as Frank Borden, the Man, and Steve Morton, the Vanishing Bandit. Cliff Smith directed. Steve Rounds, cameraman, took numerous difficult double exposures for the picture. Roy Stewart, Cliff Smith and Steve Rounds have worked together in many Western productions, the most recent of which are "Boss of the Lazy Y" and "Faith Endurin."

ACCORDING to Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, the exhibition of "The Blue Bird," the Maeterlinck spectacle released under the Arctcraft trademark, is exceeding the expectations forecast by critics when the subject was

launched. "Reports from all over the country show that this picture is being received with enthusiasm."

PATHE'S NEW SERIAL, "The House of Hate," starring Pearl White, and proving even more of a success than its predecessors, "The Iron Claw" and "The Fatal Ring," it is announced, will be released in twenty episodes. Recalling the success of "The Iron Claw" and "The Fatal Ring," which necessitated the extension of the serials to meet the requests of the exhibitors playing them, Pathe in preparing the story laid plans for the production of "The House of Hate," as a twenty-episode serial provided that its success justified this length. The record scored by the serial to date warrants the twenty chapters.

OLGA PETROVA now has her own studio. Last week fifteen huge moving vans transferred the acts and stage properties of the Petrova Picture Company from the Biograph studios at 807 East 175th Street to 230 West Thirty-eighth Street, the Bacon and Backer Building. Ever since the formation of the Petrova Picture Company last September, Mme. Petrova and Frederick L. Collins president of the Petrova Picture Company, have been on the lookout for a desirable studio building in the downtown district of New York, where madame's own company could occupy the building exclusively. This new studio fills all the requirements.

PATHE'S PRODUCTION of features starring Frank Keenan, Fannie Ward, Bessie Love, and Bryant Washburn is going forward with high speed in West Coast studios together with Baby Marie Osborne photoplays, two new serials, and comedies featuring Harold Lloyd and Toto.

MUTUAL PRESS SHEETS are finding wide favor with exhibitors, as is evidenced by the following letter from Roscoe C. Cuneo, Isis Theater, Russell, Kan. Incidentally it is something of a tribute to the drawing power of William Russell, the Mutual star. Says Mr. Cuneo: "William Russell in 'Snap Judgment' broke all records last Saturday night, and I am going to make a killing this Saturday night. That press sheet you sent out is a dandy. I don't have to go through all my magazines to find something pertaining to the production."

ARNOLD DALY, the distinguished star of Metro's historical American photodrama, "My Own United States," opened the drive for the third Liberty Loan at the Rivoli Theater, New York, April 7, when the patriotic feature of which he is the star, was the featured attraction. By special appointment from Joseph B. Thomas, of the Committee on Public Information at Washington, Mr. Daly appeared as a four-minute man to "fire a broadside" announcing the coming drive for the new Government loan.

ALBERT CAPELLANI is now directing his third Metro picture, a picturization of Edith Whar-

ton's novel, "The House of Mirth," with an all-star cast. Emily Stevens was the star of "Daybreak," the first Metro picture directed by Mr. Capellani, and his second production under the parrot trademark is the current picture "Social Hypocrites," starring May Allison. Capellani is a pioneer director, having started his motion picture career about twelve years ago.

PATHE'S SCREEN VERSION of the famous A. H. Woods' play, "The Yellow Ticket," produced by Astra, under the direction of William Parke, will be released June 2, under Pathe's Selective Feature Service Plan, while it is announced that a number of important houses have already applied for dates on this picture. It is stated that every angle of this feature points to quality and box-office value, the fame of the stage play being backed up by the production and the advertising material available for showmen. In addition to Fannie Ward, Warner Oland, and Milton Sills in the three biggest parts in "The Yellow Ticket," are the well-known players: Helene Chadwick, Armand Kalisz, J. H. Gilmour, Leon Bary, Anna Lehr, Nicholas Duncaw, Charlie Jackson, Edward Elkus, and Richard Thornton.

DORIS KENYON is rapidly completing work on "The Street of Seven Stars," the Mary Roberts Rinehart story which will be the initial offering of De Luxe Pictures, Inc., with Miss Kenyon at the head of her own company. Director John B. O'Brien has practically finished all of the interiors and expects to leave with Miss Kenyon and other principals within a few days for Virginia.

MAURICE TOURNEUR started the production of "Sporting Life," the Drury Lane melodrama, on Friday, April 12. While there are no stars selected for the cast, Mr. Tourneur has engaged actors and actresses who will best bring out his ideas of the parts that are entrusted to them. Among the players engaged for "Sporting Life" are the Binney sisters, Constance and Freddy, Clara Beyers, Charles Craig, Ralph Graves and Charles Eldridge. Constance Binney is at present appearing in "Oh, Lady, Lady," at the Princess Theater, New York.

"OUR FOREIGN BUSINESS" is already picking up wonderfully," declared Richard R. Nehls, manager of the American Film Company with headquarters at Chicago. "After my stay in New York I am immensely pleased with the outlook for the future. The call for the American Film Company, Inc. pictures has come in from every country. We have just sent out a big shipment to supply the demand in South America, China and Japan."

PAULINE FREDERICK is working on interiors for "Prince Zilah," her Paramount picture to follow "Fedora," under the direction of Emile Chautard. John Milern, who is prominent on the stage and screen, is playing the part of Prince Zilah, the chief supporting role to Miss Frederick.

TELLS ABOUT THE PEOPLE OF THE SCREEN



MAY ALLISON
Star in Metro Pictures

MONTAGU LOVE is reported to be recovering rapidly from a critical illness which he contracted while working in "Stolen Orders" at Jacksonville, Fla. At the time grave fears were entertained for his recovery, but last reports state that he is well on the road to health and that he soon will be fulfilling dangerous missions in connection with the filming of the former Drury Lane melodrama.

WHILE making his latest picture, "Moonshine," Fatty Arbuckle was marooned for ten days in the mountains of San Gabriel Canyon. Floods caused by the California rains raged through the canyon carrying trees before them and causing many cave-ins of land where the embankment was steep. It is said that for two days Fatty was compelled to live on crackers and beans while awaiting supplies from headquarters.

OLGA PETROVA is the recipient of a unique honor bestowed upon her by several prominent society girls of Hagerstown, Md. Under the leadership of Julia Claggett, fifty of the southern city's belles formed an exclusive organization under the name of the "Petrova Club." It is planned to extend the activities of this new fraternity by establishing branches in all cities of the United States.

MAE MARSH, chosen as the personification of the home-loving girl, is seen on the cover of a popular song published by M. Whitmark and Sons, "He Has Those Big Blue Eyes Like You, Daddy Mine." It is a specially posed picture of Miss Marsh in which she is seen fondling a baby, the expression on her face being calculated to endear her anew to her admirers.

IN photographing the opening scenes of Dorothy Dalton's new story of the South, Thomas H. Ince engaged almost every colored man and

woman in Los Angeles for the representation of an old-fashioned colored camp meeting, with fervid exhorters in the pulpit and a double quartette of close harmony vocalists providing the music for the occasion.

DOLORES CASSINELLI, the first woman star to win a photographer's popularity contest, returns to the screen in "The Million Dollar Dollies." In this production Miss Cassinelli plays an East Indian Princess and she claims her work is as fascinating to her now as it was when she began her film career. In the old days, it will be recalled, Miss Cassinelli appeared opposite Francis X. Bushman in many two-reel pictures, among which were "When Soul Meets Soul," "A Girl and the Man" and "Do Dreams Come True." Other favorite players who appeared with her are Bryant Washburn, "Smiling Billy" Mason, E. H. Colvert, Ruth Stonehouse, and Augustus Carney of "Alkali Ike" fame.

TWO of Vitagraph's beauties were admired subjects in two special art exhibits held in New York recently. One of these was a life size oil portrait of Betty Blythe by Harry Roseland. It was shown in the Pouch Galleries in Brooklyn. In the exhibit of the work of Lynn Jenkins was a head in marble of Florence Deshon. This exhibition was in the Reinhardt galleries.

IN answer to the request of Dr. John S. Fager, Jr., of Harrisburg, Pa., Douglas Fairbanks has promised to bar drunken scenes from his picture productions. Dr. Fager, who is a physician and welfare worker among boys, believes such scenes have a harmful effect, and realizing the admiration for Fairbanks and his spirited type of acting, he wrote to Fairbanks several months ago and in reply received the following note, dated June 1, 1917:

"Dear Dr. Fager—Your point is very well taken and I agree with you—drunken scenes are not necessary and will not be shown in any more of my pictures.

"Sincerely yours,
"DOUGLAS FAIRBANKS."

A FROCK made entirely of vegetables—namely carrots, spinach, onions, beets, radishes, asparagus, green peppers, lettuce, corn, and rhubarb, will be worn by Madge Evans in "Clarissa." Little Miss

Evans is now in Florida and was seen reading three books which rapidly dispelled a cynical station master's opinion that screen stars are over sophisticated. The titles of the books were Grimm's Fairy Tales, Hans Andersen's Fairy Tales, and Ideal Fairy Tales.

FILM fans will have an opportunity to witness the striking figure which adorns the Third Liberty Loan poster drawn by Howard Chandler Christy at a close range, for Nancy Palmer, who posed for Mr. Christy, has entered screenland. Just what her role will be in the World Film production has not been announced.

LOYD V. HAMILTON, or "Ham," as he is known wherever pictures are shown, is happy again—and it is rare that a comedian is genuinely happy. Ham's joy is due to the fact that he has his former leading woman, Ethel Teare, back with him once more. Miss Teare, who has been one of the popular Mack Sennett athletic girls for some time, used to appear with Ham in old Kalem "Ham and Budd" comedies. Together, they hope to make the Sunshine Comedies of the Fox program more entertaining than ever.

CHARLES RAY and his company commandeered a big cafe near Los Angeles the other day for certain scenes in "Playing the Game." It seemed that realism was needed and it was so arranged that the resort should become a studio by day and be restored to its original character at night. The result has been that Ray and his associates have been combining fun with work, dancing between scenes to music supplied by a full jazz orchestra, and the diversion has proved beneficial to the enactment of the scenes.

SOMETIMES it pays to be a Belgian blacksmith's daughter. At any rate, Ruth Clifford, who plays that role in "The Kaiser, the Beast of Berlin," says she has found it a profitable engagement, for she has received several offers of marriage—one from an American army officer, too.

MARGUERITA FISCHER, the American-Mutual girl, has been kept busy buying no less than twenty-one changes of costume



MADGE KENNEDY
Popular Goldwyn Comedienne

which the screen author called for in "Beauty to Let."

LOUISE HUFF and a number of Paramount players are touring the training camps of the West presenting William C. De Mille's sketch, entitled "Food," which is a satire on the high cost of edibles, the plot being laid fifty years hence.

NO longer is the Triangle big ranch studio in the heart of the Santa Monica mountains named Hartville. This eighteen hundred acre tract, where the stock runs wild, as on any other cattle ranch, has been renamed the Triangle ranch studio. Here it is that Western thrillers featuring Roy Stewart are taken.

MADGE KENNEDY is happy because she is able to help the Government despite her constant work at the Goldwyn studios. Her eyes and her smile—the strongest forces at her command—have been put to effective use in a special film which has been prepared showing her standing before a background of Liberty Loan posters urging people to subscribe to the third issue of Liberty bonds. The film is interspersed with appropriate captions.

EUGENE O'BRIEN, who plays the part of Jimmie in the picture of "De Luxe Annie" of Broadway fame, is having his first experience in portraying crook roles. This is quite a departure from his usual screen characterizations for he generally is seen as an engaging and honest hero. However, Mr. O'Brien should make an interesting crook as he recently advanced an unusual theory in regard to crooks in general. He believes they are superior to their environment, and it is their desire to better their living conditions that leads them to theft. This is certainly a kindly attitude, but Mr. O'Brien makes kindness his motto, believing it the most essential of qualities.

CLIP THIS PAGE FOR YOUR WRITE UPS
BIOGRAPHIES OF PHOTOPLAYERS
—complete in every detail—are published
in the May and November numbers of
MOTION PICTURE TRADE DIRECTORY

THE PICTURE AND IDEAS FOR PLAYING IT

"Rich Man, Poor Man"

THE PICTURE

Five-part Drama from the novel by Maximilian Foster. Adapted by George Broadhurst. Released by Paramount. Features Marguerite Clark, supported by Richard Barthelmess, George Backus, Frederick Warde, J. W. Herbert, Donald Clayton, William Wadsworth, Ottola Nesmith, Mary Davis, and Augusta Anderson. Directed by J. Searle Dawley.

Values

Entertainment Good
Story Good
Acting Good
Photography Very Good
Technical Handling Fair
Settings Good
Moral Effect Wholesome

Points of Interest

Marguerite Clark, a winsome heroine, in a pleasing story that points a strong moral. The picturization of a novel that appeared in the Saturday Evening Post and was later dramatized and presented on the stage. A well-acted and directed photoplay of a popular type.

The Story and Production

The story of a sweet, affectionate girl who brought happiness to an old man who had been rich in the world's goods, but poor in love, forms the basic plot of "Rich Man, Poor Man," a genuinely pleasing photodrama. This picturization of Maximilian Foster's novel, which appeared serially in the Saturday Evening Post offers Marguerite Clark a role for which she is particularly well suited and she presents a charming figure as its youthful heroine.

While the general theme is not new, still it has been treated in a fresh and entertaining manner. The story concerns an orphan girl, Betty, who, innocent of the falsity of her position, is accepted as the grandchild of a financier through papers forged by a man who desired her happiness. Betty brings joy to the poor rich man, and as it develops that the man she loves is the true grandchild of the millionaire, all ends well. The climax is reached through a series of effective scenes that were splendidly acted by an unusually capable cast and expertly directed by Mr. Dawley.

ADVERTISING IDEAS

For lobby display, a figure of cupid might be conspicuously placed, upon which could be attached a card reading, "If you're rich in money, but possess not love, you're poor indeed." Photographs of Marguerite Clark should be prominently displayed. If possible, a strip of canvas upon which may be fastened a cut-out of Miss Clark and a placard similar to this: "She brings happiness to a poor millionaire in 'Rich Man, Poor Man.'" might prove an effective means of attracting attention. For window display, it should prove simple to secure the co-operation of the book-dealers. They might display copies of Mr. Foster's novel, mentioning that it appeared in serial form in the Saturday Evening Post, and was presented on the stage in New York.

In newspaper advertising, use as many of the production cuts as possible. In display advertising and headings for special stories, it would be well to mention the fact that the picture is founded on a story that appeared in the Saturday Evening Post and was later dramatized by George Broadhurst and successfully presented on the stage. For the mail campaign of this picture, exhibitors should consult the Paramount Press Book.

Catch Phrases

"Rich In Money, Poor In Love, You're

The Picture Facts given under this head represent the judgment of our special staff

L. R. Reid
David A. Balch

Fritz Tidden
Helen D. Reid

supplemented by that of
The National Board of Review
Any picture rejected by that board is not listed

as Poor as Job." "Rich, Only in Money, Makes a Rich Man Poor." "Marguerite Clark Makes a Poor Rich Man Rich in Happiness."

MUSICAL PRESENTATION

Open with lively tune.
At Betty, soft theme.
Title: The unexpected, agitato for storm.
Title: For hours she watched, soft slow.
Title: Five years later, neutral minor theme.

At Robert Varick, soft waltz.
Title: These books, love theme.
Reading paper, neutral minor.
Title: A little later, love theme.
Title: A lonely little party, waltz.
Title: Singing and dancing, agitato.
Title: Don't cry, love theme.
Title: The very next day, intermezzo.
Title: With natural grace, minor waltz.
Title: The long lost pawn ticket, somber mood, slow.

Title: The little impostor, waltz to action.

Title: So you thought, love theme.
Title: David must never know, somber.
Title: To say goodbye, love theme to end.

"Heart of the Sunset"

THE PICTURE

Seven-part Melodrama adapted from the novel by Rex Beach. Released by Goldwyn. Features Anna Q. Nilsson. Supported by Herbert Hayes, Robert Taber, E. L. Fernandez, Jane Miller, William Frederick, Irene Boyle. Directed by Frank Powell.

Values

Entertainment Good
Story Fair
Acting Fair
Photography Fair
Technical Handling Fair
Settings Good
Moral Effect Good

Points of Interest

The fact that it is an adaptation of the work of a famous author. The attractiveness and ability of Anna Q. Nilsson. The acting of the entire cast. The atmosphere in the direction.

The Story and Production

The frequently evidenced fact that Rex Beach writes about real people and not puppets has seldom been better illustrated than in "Heart of the Sunset," the latest of his popular novels to reach the screen. Although the characters have been somewhat overdrawn for the purpose of building up an exciting melodrama, it finally dawns on the consciousness that these figures are not unnatural or their experiences too fictionally hectic. The result is a play which, abounding in excitement, thrills, love and hate, with frequent satisfying comedy reliefs from the active gunplay, keeps the spectator interested.

The tale is a melodramatic romance of the great American Southwest in the not far gone days of the Mexican trouble. The story is woven around the life of Alair Austin, the beautiful bride of a worthless

rancher. She is freed from this unpleasant union by the aid of an assassin's bullet and by a sudden shift of fate becomes the wife of the man she loves. Before the culmination of real happiness, however, a powerful Mexican bandit and leader of the rebels, who is also infatuated with her, lays siege to her heart with a band of ragged rebel soldiers and threatens to make her his by force.

ADVERTISING IDEAS

The theme of the advertising promotion of this picture should be Rex Beach. His name in connection with a production has a distinct box office value and should be displayed extensively. The theater lobby should contain many pictures of Mr. Beach, with large cards attached stating that he is the author of "The Auction Block," "The Spoilers," "The Barrier" and "Heart of the Sunset" (in larger type than the others).

Stills of the production, secured in large and small sizes from Goldwyn, should be arranged around the entrance and on the exterior, distinctly planting the impression that "Heart of the Sunset" is a Western melodrama of satisfaction. Bookstores should be eager to co-operate with exhibitors in displaying copies of the novel in their windows, with a picture of the author and stills of the action and one neat card in the center stating the theater and day the screen adaptation will be presented.

Catch Phrases

"True Love's Triumph Over Despair in Thrilling Drama of Borderland." "The Famous Rex Beach 'Punch.'" "Makes Your Pulse Beat Fast." "The Heart of a Woman is Won in the Heart of the West in 'Heart of the Sunset.'" "A Man's Picture That Is Appealing to Women."

MUSICAL PRESENTATION

Open with soft hurry, or tremolo.
Title: Dave Law, a Texas Ranger, slow dramatic.

Title: The murderer, slow soft theme.
Title: With the dying day, Mexican theme, serenade.

Title: Rosa returned, slow tragic movement.

Title: It is growing late, soft intermezzo or habanera.

Title: Any honest greaser needs, neutral moderate theme.

Title: Where were you, love theme.

Title: I was at Corpus Christi, Mexican theme.

Title: Paloma's joy, rapid intermezzo.

Title: I am going into long, slow theme.

Title: In Mexico, a caprice, Spanish.

Title: I'm sick of your meddling, hurry.

Title: Senor, my brother, love theme.

Title: Longorio was an ardent, Spanish theme.

Title: Paloma Jones, light theme.

Title: The awakening, love theme.

Title: On the following morning, soft slow.

At Paloma reading, neutral intermezzo.

Title: Jose prepared, heavy mysterious.

Continue with action.

Title: I am unarmed, light theme, slower.

At wedding, a pathetic theme.

Title: So I'll make her, heavy agitato.

Title: It was a night, slow intermezzo.

Title: True to its principles, love theme.

Title: Gringoes, battle hurry.

Alaire reading, love theme.

Title: Longorio's men, battle hurry.

At flag, end with "America."

"Her Mistake"

THE PICTURE

Six-part Drama. Produced by Julius Steger. Features Evelyn Nesbit and Russell Thaw. Supported by Harry Bartlett, Ester Banks, Eugene Strong, Charles Wellsley, Lois Meredith. Directed by Julius Steger.

Values

Entertainment Fair
Story Fair
Acting Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

Evelyn Nesbit in a role that suits her well. Excellent acting talent displayed by every member of the cast, among which Lois Meredith stands out most prominently. Good direction, including the choice of some beautiful exterior scenes.

The Story and Production

In "Her Mistake" Evelyn Nesbit assumes a role that is not extremely difficult to play. Her character is that of Rose, a young woman who makes a hasty marriage with more or less of a worthless man. After several years of married life he tires of her and seeks other companionships, especially with a girl to whom he was engaged before he met his wife. This woman has married his uncle. When the closely involved triangle reaches its inevitable climax of discovery Rose emerges triumphant, in that she has saved the other household and also makes her own husband see her worth, and there is a happy reunion.

Miss Nesbit is supported by a capable company, which includes her son, Russell Thaw. Although Lois Meredith has a rather disagreeable role to play, her charming personality shines through the unsympathetic material. Julius Steger has directed the picture with care, and the story progresses smoothly.

ADVERTISING IDEAS

Evelyn Nesbit is, of course, the main attraction of this picture. That she is the star cannot receive too much display. Her name billed in this manner: "Evelyn Nesbit in 'Her Mistake'" should practically cover the lobby. About half of the posters should also state that her son, Russell Thaw, is featured with her. Where there is any available space place photographs of these two and stills of the picture including them. Wagons finecombing all the streets of your town community with "Evelyn Nesbit and Her Son, Russell Thaw, in 'Her Mistake'" at the Theater in simple and distinctive lettering would be effective. Press stories should feature the personal life of the star, and also touch on the angle that in the picture she makes a mistake in marriage as she did in her own life.

Catch Phrases

"Her Mistake Was A Hasty Marriage." "She Re-Attracts Her Husband." "Marry In Haste; Repent At Leisure." "Evelyn Nesbit and Her Son, Russell Thaw, Enact A Story That Will Appeal To Every Woman."

"The Doctor and the Woman"**THE PICTURE**

Six-part Drama by Lois Weber and Phillips Smalley. Based on Mary Roberts Rinehart's Novel, "K." Produced by Jewel. Featuring Mildred Harris. Supported by True Boardman, Albert Roscoe, Zella Caull and Carl Miller. Directed by Lois Weber.

Values

Entertainment Good
Story Very Good
Acting Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

The filmization of what is popularly regarded as Mary Roberts Rinehart's best novel. The scenes in the hospital of a famous surgeon, particularly accurate in detail and atmosphere and clear in photography. A sympathetic performance of a nurse by Mildred Harris.

The Story and Production

The regeneration of a once famous surgeon whose failure in a number of operations had caused him to retire from his profession and live the life of a recluse is the theme of the photoplay which was the feature at the Broadway Theater last week. A splendid adaptation in which consistency and logicity have been uppermost in mind, combined with direction in which the values of contrast, suspense and cumulative interest are admirably developed make of "The Doctor and the Woman" a picture far above the average.

Through certain circumstances of which he is an innocent victim, Dr. Edwards ("K"), a surgeon of wide repute, begins to lose cases with disturbing regularity whereupon he gives up his practice and seeks forgetfulness in a modest home in another part of town. His new environment brings him a new interest in life in the person of Sidney Page, a girl of unusual charm and ability. Sidney later becomes a nurse in a famous hospital, where she is flattered by the attentions of the surgeon in charge. A jealous sweetheart, knowing the true character of the physician, interrupts the course of their romance by shooting him.

Thereupon follows a scene which does not stretch unreasonably the long arm of coincidence and which shows K, out of sympathy for Sidney, assuming his real identity and performing an operation on the surgeon which saves his life. K also has a second victory—he wins the girl.

The characters are well drawn and acted. Mildred Harris is sincere and appealing in the part of Sidney, while True Boardman gives authority and sympathy to the part of K. Albert Roscoe is likeable in the role of the flirtatious surgeon. The scenes have been carefully selected and arranged, particularly those in the hospital.

ADVERTISING IDEAS

Your ushers and ticket sellers dressed in nurses costumes during the run of this picture would prove attractive. Impress upon your patrons that the photoplay is a film version of Mary Roberts Rinehart's famous story, "K." An invitation to the physicians of your locality to attend a showing would be effective in advertising the picture, particularly if you were to announce in advance their attendance. Display "Who Is K?" in large letters and underneath, "Find Out In 'The Doctor and the Woman.'" Arrange photographs of Mildred Harris in a variety of costumes, with that of the nurse predominating, around the lobby.

Catch Phrases

"The Doctor and the Woman," a Play of the Hospital and the Home." "Who Is K?" "A Nurse Saves a Doctor—From Himself." "A Surgeon's Regeneration." "The Doctor and the Woman" Cure the Blues."

"The Face in the Dark"**THE PICTURE**

Five-part Drama by Irvin S. Cobb. Released by Goldwyn. Features Mae Marsh. Supported by Niles Welch, Alec B. Francis, Harry C. Meyers, Donald Hall, Willard Dashiell, Isabelle Lamon and Alice Wilson. Directed by Hobart Healey.

Values

Entertainment Very Good
Story Good
Acting Good
Photography Very Good
Technical Handling Fair
Settings Good
Moral Effect Wholesome

Points of Interest

Mae Marsh, a charming detective in a mystery drama by Irvin S. Cobb. The love interest, the suspense and action combined in a story that is highly entertaining. Excellent direction and photography.

Story and Production

"The Face in the Dark" provides capital film entertainment. There are elements that make for success in this latest Cobb story, mainly, a simple, pleasing love tale, woven through a mystery drama that steadily gains the attention, a gripping climax—and a happy ending.

Little Miss Marsh makes a decidedly captivating Sherlock Holmes and throughout the picture her work in unraveling the tangled skeins of circumstances that envelop her father and sweetheart, is deserving of praise. She was given splendid support by Niles Welch, as the lover, and Alec B. Francis as the father.

Miss Marsh plays Jane Ridgway, the motherless daughter of a retired secret service man. She inherits her dad's instinct for solving mysteries and puts her wits to work when her sweetheart is accused of robbing a bank. The evidence she obtains leads directly to her father and causes the accused lad to be freed. He then escapes and forms a partnership with a mysterious gang. In the end he vindicates himself in his daughter's eyes because he had only been pretending thievery in order to do the biggest job of his career—catching a notorious gang.

ADVERTISING IDEAS

The two biggest features of this production from an advertising point of view are—Mae Marsh and Irvin S. Cobb. These two names are known throughout the country, so all advertising and reading matter should necessarily feature them. For the lobby, attractive photographs of Miss Marsh in scenes from the production with simple announcement that "Miss Marsh will appear in a mystery drama by Irvin S. Cobb on ———."

For newspaper advertising and display stories feature the mystery end of the story. State that Miss Marsh appears as a second Sherlock Holmes in unraveling a baffling bank robbery mystery. For window display, pictures showing Miss Marsh searching the deposit vault of a bank with a microscope would give an idea of the nature of the story. Underneath the picture an announcement such as—"Miss Marsh unravels a baffling mystery in 'The Face in the Dark' at the ——— Theater on ———" would prove effective.

Catch Phrases

"The Face in the Dark" is Brought to Light By a Clever Detective." "The Baffling Bank Robbery Mystery Solved." "Mae Marsh Solves the Mystery of 'The Face in the Dark.'" "Daring Bank Robbery Committed by Retired Secret Service Man." "See Mae Marsh Catch the Thief Who Worked for 'The Face in the Dark.'" "

MUSICAL PRESENTATION

Open with light intermezzo.

T. When Ridgway's wife passed on, same softly.

T. Your foolish little brain, continue same.

T. The mysterious face, mysterious subdued.

T. Even at school, light waltz.

T. The effect of Jane's story, mysterious. Ridgway at breakfast, intermezzo.

A galop may be played at sleigh, bells effect.

At office interior, heavy tension.

T. But Jane was not, waltz.

T. Curiously enough, mysterious again.

T. And the next morning, dramatic theme.

Girl at piano, soft waltz.

T. You don't mean, agitato.

T. May I examine the vault, lighter mood.

T. Dixon is a clever man, dramatic theme.

T. Thanks, old man, rapid dramatic.

At Jane on couch, soft waltz to end.

"An Alien Enemy"**THE PICTURE**

Seven-Part Drama by Monte M. Katterjohn. Released by Paralta. Features Louise Glaum. Supported by Mary Jane Irving, Thurston Hall, Albert Allard, Charles C. Hammond, Jay Morley, Roy Laidlow, Joseph J. Dowling, and Clifford Alexander. Directed by Wallace Worsley.

Values

Entertainment Good
Story Good
Acting Very Good
Photography Fair
Technical Handling Fair
Settings Good
Moral Effect Wholesome

Points of Interest

The timely nature of the story. A production that has been finely cast, beautifully directed, and artistically and thoughtfully presented. The action which steadily gains in power and reaches a stirring climax. Louise Glaum in a sympathetic role.

The Story and Production

Apart from its interests as a timely war subject, "An Alien Enemy," contains a story of genuine appeal and merit. Its characters are well developed, and the story generally gains in force and action as the scenes unfold.

In the role of a girl who was trained to believe in German Kultur, but whose heart remained loyal to the teachings of democracy, Louise Glaum presents a forceful and appealing personality. The supporting players were excellently selected as to type and acted in just the right key. The direction was splendid, and there were many realistic touches given to scenes showing life in Germany, in the homes of spies in America, and later in France at war.

The story contains heart interest, in that the leading characters move through trying situations, but finally attain happiness through mutual love. Louise Glaum plays the part of a young girl, whose parents were killed by Prussian officers. The child is brought up to believe in Germany's right to dominate the world, and when the great war breaks out she becomes a spy in America. But later, she sees the truth of the Allies cause, and puts her heart and soul into serving America. She marries a prominent American man, and though he for a time mistrusts her motives, she finally proves her devotion to him and America by giving Germany false notes and capturing their chief spies abroad.

ADVERTISING IDEAS

The fact that "An Alien Enemy" is a picture dealing with spies, the present world conflict and a generally dramatic stirring theme, should make advertising simple. The sale of war books concerning spies, etc., would prove an attractive lobby display. Posters containing pictures of men in Prussian uniforms and spiked helmets, with scenes of ships being blown up, factories destroyed, etc., would prove effective also. Another canvas sheet might display a picture of the Kaiser with his hand menacingly stretched out to the

American shore upon which is standing the figure of a girl (Miss Glaum). Under this should be neatly lettered, "German Kultur proved a boomerang when the Kaiser tried to train a girl to spy when her heart was true Yankee blue." It would be wise to seek the co-operation of book stores in the neighborhood. They could display books dealing with the war.

Catch Phrases

"Her Head Was Trained Over There, But Her Heart Remained Over Here." "Do You Want Kultur—or Civilization?" "The Wrong Spy Spied in 'An Alien Enemy.'" "The Spy Proved a Boomerang to the German Spy System."

"A Dog's Life"**THE PICTURE**

Three-part Farce by Charles Chaplin. Produced by Chaplin and Released by First National Exhibitors' Circuit. Features Charles Chaplin, supported by Edna Purviance and Fred Starr. Directed by Charles Chaplin.

Values

Entertainment Very Good
Story Good
Acting Good
Photography Good
Technical Handling Very Good
Settings Fair
Moral Effect Wholesome

Points of Interest

Charles Chaplin, in a three-reel picture. The most unusual dog, who assists the star with almost human intelligence and is always appealing. The countless original situations and ideas. The almost continuous laughter inspiration.

The Story and Production

Chaplin spent what seemed to be an interminably long time making "A Dog's Life," his first production to be released through the First National Exhibitors' Circuit. The result was worth the extended labor. He has fashioned a farce that is the most continuously funny of his pictures to date, and it is in three reels, a new length for his productions. The constant humor is derived from a succession of originally conceived incidents and they seem so spontaneous that they must have been worked over carefully and at great length to perfect them. In most of the episodes Mr. Chaplin is assisted by a remarkable dog, an animal that appeals immediately because of the utter sadness with which he views life. Edna Purviance and Fred Starr do good work. "A Dog's Life" has no plot, in the general sense of the word. Hunger, the most primitive of all emotions, according to psychologists, is the motive that supplies the foundation. Chaplin and the dog are famished for something to eat and drink and the action concerns their attempt to satisfy their appetites. They meet a beautiful cabaret singer, who is herself starved for a little love and kindness. In the end everyone is happy and satisfied.

ADVERTISING IDEAS

The manner of advertising this picture is perfectly obvious. Simply let all of the folk in your locality know that you are going to play the Chaplin picture. Give the title of the picture with the statement that it is the first of his million dollar series, made under his own management and released by the First National Exhibitors' Circuit. Drive these facts home in a way that will enforce attention. Use all the newspaper space you can afford. Post your section with billing as far as possible. This picture will be greatly benefited by the word of mouth publicity it will receive from everyone that sees it. And it will build up a reputation for the one to follow.

Catch Phrases

"Charles Chaplin in 'A Dog's Life,' His New \$1,000,000 Comedy." "Chaplin Returns to the Screen, After Eight Months Lapse, in Famous Clothes." "25 Dogs (Continued on page 598)"



Capital and labor in conflict in "The Ruler of the Road" (Pathe). Frank Keenan is the imperturbable railroad president. His clenched fists show that he also is Determined

Montagu Love has about reached the end of his rope. The scene is from "Vengeance"—a World picture



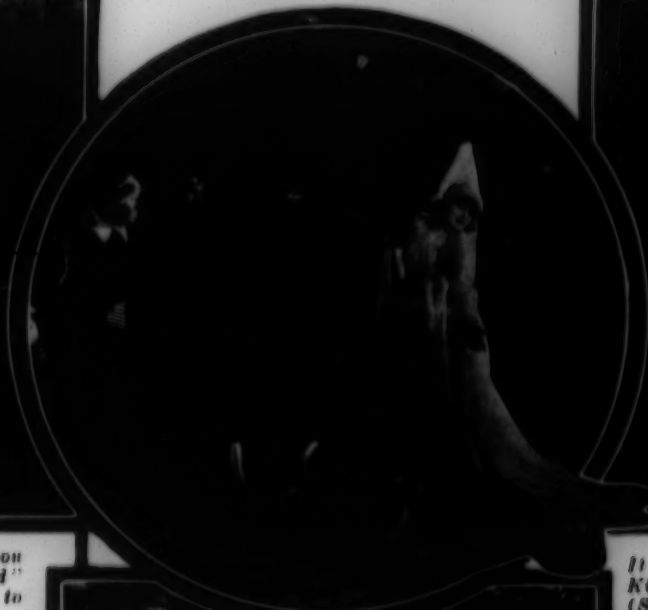
Romance and divorce can go hand in hand if the scenariorist is ingenious and the director intelligent. Billie Burke in "Let's Get a Divorce" (Paramount)



Mildred Harris in "The Doctor and the Woman" (Jewel) can give only sympathy to her distressed admirer for she is in love with another



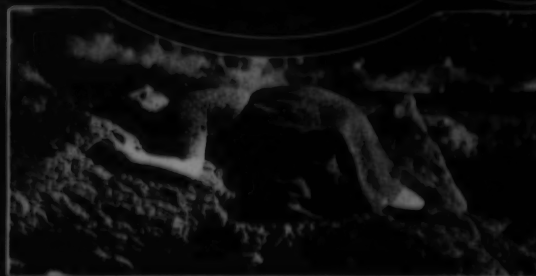
Beware of transparent screens if you have secrets. "The Girl from Beyond" (Vitagraph) discloses Nell Shipman to Alfred Whitman



It is a perplexing moment for Clara Kimball Young in "The Reason Why" (Select), but something seems to tell us she will forgive him



Blue blood can sometimes be bad. At least, that is what Mary Marsh—a humbly-born woman—learns unexpectedly from Howard Hickman—her aristocratic husband—in "Blue Blood" (Goldwyn-Selecart)



Seeking unique safety from the villain. Margarita Fisher in "A Primitive Woman"



Feminine doubt and masculine curiosity as exemplified by Margery Wilson and Joe King in "The Hand at the Window" (Triangle)



Marguerite Marsh does not have to bask in Sister Mae's reflected glory in "Conquered Hearts" (Ivan). She possesses sufficient pulchritude and resourcefulness to win the hearts of both heroes and blackguards

Pictures and Playing Them

(Continued from page 596)

Act With Chaplin." "See the Mongrel that Acts." "Every Scene Is a Laugh, and There Are 1,000 Scenes." "If You Stay in Front of This Theater You Will Hear the Roars of Laughter. You Would Enjoy It More If You Went Inside and Joined In."

"A Bachelor's Children"

THE PICTURE

Five-part Drama by William Addison Lathrop. Released by Vitaphone. Features Harry Morey and Florence Deshon. Supported by Denton Vane, Alice Terry, William Shea and Jessie Stevens. Directed by Paul Seardon.

Values

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling Fair
Settings Good
Moral Effect Wholesome

Points of Interest

A picture which will amuse young and old because of its child interest and appeal. Harry Morey, a successful bachelor guardian, and Florence Deshon, a dashing widow.

The Story and Production

Two tiny girls and their grown sister are left to struggle for themselves upon the death of their father. They have neither funds nor ability to assist them and as a last resource visit the man their father had named in a letter. This man had come into a fortune bequeathed him by his uncle, who, it seems, had fraudulently obtained his wealth from the orphaned girls' father. This is brought to light through various documents and the man now turns over the entire fortune to the rightful heirs. But the eldest girl loves him and refuses to accept the fortune without the man. He too loves her so the question is settled out of court.

The plot contains a theme that is not new to the films, and at times the action dragged. But these are faults that will in no way interfere with the appeal of the story. There is a distinct child-interest and the clever children who take part in the production add much to its entertaining qualities. Harry Morey is seen to advantage as the bachelor who became the guardian of the children. Florence Deshon was a dashing widow—via Reno—and Alice Terry was a demure Penelope. Jessie Stevens, as usual, contributed an excellent character bit.

ADVERTISING IDEAS

As the children in the story experience life at its worst and best, stills from the production showing them in their cheap environment to their ultimate happy home in a luxuriously appointed house, will give spectators an idea of the nature of the story. Photographs of Harry Morey surrounded by the children should also be displayed and cards bearing the announcement that children play a large part in the production should be conspicuously displayed. The uplifting influence of children is shown and exhibitors might place two contrasting scenes side by side. One would show a man spending a fortune on expensive dinners for idle men and women, and the other would show him happily seated by a fireside with children grouped about him.

Exhibitors should seek the co-operation of "up-lift societies" in the neighborhood and should describe the film as one which shows the good influence of children in a man's life. For newspaper advertising, play up the child appeal and print photographs of Harry Morey in scenes from the production.

Catch Phrases

"Children Bring Sunshine to a Wealthy But Lonely Bachelor." "See 'A Bachelor's Children' Right an Old Wrong."

"The Children Won Him, and They Will Win You." "One of the Bachelor's Children Was a Girl, Who Won his Heart."

"Dolly Does Her Bit"

THE PICTURE

Five-part Drama by Lucey Sarver. Produced by Diando and Released by Pathe. Features Baby Marie Osborne. Supported by Alice Saunders and Louis Hahn. Directed by William Bertram.

Values

Entertainment Good
Story Good
Acting Good
Photography Fair
Technical Handling Fair
Settings Good
Moral Effect Wholesome

Points of Interest

The distinct child appeal. The work of Baby Marie Osborne. A simple story that will delight every child. The patriotic angle.

The Story and Production

That capable and pleasing little person, Baby Marie Osborne, is given a vehicle in "Dolly Does Her Bit" that supplies her with the sort of material best suited to her talents. She makes the most of her opportunities. As the story hinges on a local Red Cross drive it is valuable propaganda for that association. The star is supported by a good company which includes the ever-pleasing little pickaninny who has appeared in all of her recent pictures.

The story concerns the adventures of Dolly when she masquerades as a life-size doll which was to have been raffled off in a Red Cross benefit, but which was broken. She cheers up the lonely life of a rich little cripple and is also the means of capturing a band of burglars. The helpless invalid thinks Dolly is the queen of dolls come to life and the burglars kidnap her when she discovers them at work so she will not inform the authorities. But she escapes and causes their arrest.

ADVERTISING IDEAS

An effective lobby display for the picture would be to dress up a number of large dolls as Red Cross nurses, with cards fastened to their hands worded, "Help the Red Cross." Underneath each have a card saying, "Dolly Does Her Bit." Featuring Baby Marie Osborne. If your ticket seller is a woman, dress her as a Red Cross nurse. If there is a crippled children's home in your vicinity you could invite as many of them as your theater holds to a special performance in the morning, thereby giving them a little cheer and reaping the benefit of publicity which an event of this kind will receive in the newspapers. If you feel so inclined you might donate a certain per cent of receipts to the Red Cross. In all advertising play up the child interest, and also dwell on the fact that it is a Red Cross picture.

Catch Phrases

"Help the Red Cross is What Dolly Says." "How a Tiny Girl Helped Her Country." "Baby Marie Osborne Is the Means of Bringing 1,000 to the Red Cross." "See How You Can Assist the Red Cross." "A Doll Helps the Nation."

MUSICAL PRESENTATION

Open with School Days Waltz.
After music is shown on screen, a polka.
Title. Miss Hilda Best, light waltz.
T. Let's play kidnappers, a galop.
T. Kidnappin's no girl's play, Turkey in the straw.
Colored boy blows horn, galop.
At cave entrance, light romance.
Aunt takes Dolly into house. Doll dance, Poldini.

Doll in box, light romance.

T. Stingy thing, galop.

Runaway hits doll, slow intermezzo.

Dolly and doctor, slow minor march.

Chauffeur carries doll, waltz.

T. Little Boy Blue, Hunting song, bugle call.

Herd boy comes to life, waltz.

T. Black Mask Gang, mysterioso.

T. Robbers at door, agitato.

Chauffeur finds Red Cross hat, galop.

Gang of crooks arrested, waltz to end.

"The House of Silence"

THE PICTURE

Five-part Drama adapted from the novel "Marcel Levisnet," by Elwyn Barron. Paramount Picture. Produced by Laiky. Features Wallace Reid. Supported by Ann Little, Adele Farrington, Winter Hall, Ernest Joy, H. A. Barrows. Directed by Donald Crisp.

Values

Entertainment Good
Story Good
Acting Fair
Photography Good
Technical Handling Fair
Settings Good
Moral Effect Good

Points of Interest

The fine exhibition of emotional acting by Ann Little. The personality of Wallace Reid. Direction that presents an interesting story to its best advantage. Especially good lighting effects and camera work.

The Story and Production

A detective story with many distinct dramatic qualities has been provided for Wallace Reid in his latest Paramount vehicle. In it he plays the role of a wealthy clubman whose hobby is the investigation of crime and in which he is exceptionally clever. He learns of the murder in a mysterious dwelling and with a hatpin and a purse as the sole clues to the perpetrator of the crime, he begins his investigation. Naturally there are numerous complications and thrilling incidents in the unraveling of the plot. He finds the murderer at last, an attractive young woman, only to learn that the slaying was justified, but it did not need this conclusion to inspire love for the distressed girl. He unmasks the secret of the mysterious house, does not change the coroner's verdict of suicide when he finds that the girl killed the man to protect her honor, and wins a bride.

An ideal cast in point of suitability has been selected to surround Mr. Reid. Ann Little plays the part of the girl in the case and in several instances she displays some especially effective emotional acting.

ADVERTISING IDEAS

The popularity of Wallace Reid makes him the natural feature of the advertising. The lobby should contain a great many of his pictures, with cards appended stating that he appears as an amateur detective. The second most important feature of promotion is the mention that the picture contains a detective story. Frame some canvas and paint thereon the front of a house, with all doors and windows closed tightly, and letter underneath artistically: "This is 'The House of Silence.'"

You might ask department stores or other merchants making a specialty of women's articles to co-operate with you and display hatpins and fine purses during the run of the picture at your theater.

Catch Phrases

"Open the House of Silence for Yourself." "Sh-h-h-h, 'The House of Silence.'" "Who Killed Judge Carter?" "What Is It? Mysterious Shrine of a Wealthy Recluse or a Rendezvous of Criminals?"

MUSICAL PRESENTATION

Light intermezzo for opening.
Title: From the residence, rapid movement, heavy.
As Mrs. Clifton picks up bag, slower, softer.
Title: The Doctor says he isn't dead, slow movement.

Title: The Doctor's house, slow 4-4 theme.

Title: A man about town, fast 3-4 theme.

Title: Doctor Roger's statement, slow.
Title: The ambulance fund, livelier mood.

Title: Pardon me, slower and soft.
Title: That's the woman, very fast.
Title: There are three people, moderate tempo.

Title: The house of Silence, intermezzo.
Title: Sit down, rapid movement.
At fight, agitato, increasing to action.
At Levington enters Roger's home, slow to end.

"Blue Blood"

THE PICTURE

Six-Part Drama by J. Grubb Alexander and Fred Myton. Released by Goldwyn. Features Howard Hickman. Supported by George Fisher, Mary Mersch, Nona Thomas, and Ida Lewis. Directed by Elliot Howe.

Values

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling Good
Settings Fair
Moral Effect Good

Points of Interest

A drama of heredity in which the curse of bad blood is visited upon the children, "even unto the fourth generation." A forceful preachment of an interesting subject that is finely acted by Howard Hickman in the leading role.

Story and Production

The curse of blood that was not only blue, but bad, forms the foundation of a forceful preachment in "Blue Blood," a drama of heredity. Its main theme deals with the marriage of a decadent descendant of generations of tainted aristocracy. He, the last of the line, marries a girl who possesses wealth—but not a name. She had loved a physician, but had put personal desires aside to satisfy an ambitious parent. The physician, realizing the danger of marrying a man afflicted with an incurable disease, cannot tell the girl because of "professional honor." In consequence a child is born, that dies soon after its birth, and the mother, learning the reason, becomes unbalanced in mind. But in time the "blue blooded" husband dies, and the physician and girl begin a new life together.

Howard Hickman is seen to advantage in the leading role, and acts with skill and understanding the part of the tainted aristocrat. Mary Mersch is charming in the leading feminine role, and receives capable support from the remaining players.

ADVERTISING IDEAS

"Blue Blood" contains a theme that should prove of interest to women's clubs and other organizations concerned in the uplift of the neighborhood. Appeal to them for aid in distributing literature that explains the nature of the production. Exhibitors might quote from books which any librarian will name for them in connection with a subject that has been widely discussed—heredity. Get local doctors to make statements concerning the error of marrying persons afflicted with incurable diseases. In general, bear in mind, in advertising the picture, that its main theme has held an important place among the big questions of the nation. In fact, various states have passed laws forbidding the marriage between persons afflicted with incurable diseases. Photographs of the star, Howard Hickman, should also be used for lobby display, and scenes from the production might be effectively employed.

Catch Phrases

"Matrimonial Taint Drives Man of Wealth to Excesses and Death." "Ancestral Stain Wrecks Havoc in Innocent Lives." "Should the Man Have Confessed Before Marriage?"

(Continued on page 605)



1. A child's intuition has rescued very, very many screen characters from dangerous plights. Baby Marie Osborne in "Dolly Does Her Bit" (Pathe) is a particularly alert young figure.



2. Penitence, forgiveness and sympathy combine to make "Her Mistake" (Steger) an appealing picture. Evelyn Nesbit is the ginghamed heroine with the wounded feelings.

3. A plea for assistance from Mae Marsh would move all men. All? Well—most all. "The Face in the Dark" (Goldwyn) depicts her in an unusually effective imploring mood.



4. The cowboy and the lady in "Playing the Game" (Ince-Paramount) have a momentary misunderstanding, but the skies will clear as soon as the villain in the case receives his usual pump of lead. Charles Ray is the resourceful hero.



5. Louise Glaum fascinatingly takes the law into her own hand in "An Alien Enemy" (Paralta). The German spy seems to be tottering from her blows.



6. The throat continues to be a most vulnerable spot in melodramatic conflict. Harry Morey is the apparent victor in this struggle, while Florence Deshon is an interested spectator. The scene is from "A Bachelor's Children" (Vitagraph).

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES

6101 Sunset Blvd., Los Angeles
One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.
Five to Five.....1000 ft.
Many a Slip.....1000 ft.
The Night of His Life.....1000 ft.
Mum's the Word.....1000 ft.
Circumstantial Evidence.....1000 ft.
In the Dark.....1000 ft.
Whose Wife?.....1000 ft.
The House That Jack Built.....1000 ft.
Red Crossed.....1000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.

(Arbuckle Comedies)

Mar. — The Bell Boy.....2000 ft.

(Mack Sennett Comedies)

Mar. 25. Those Athletic Girls.....2000 ft.
Apr. 8. Friend Husband.....2000 ft.
Apr. 22. Saucy Madeline.....2000 ft.
May 6. His Smothered Love.....2000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Two reels or more—eight pictures a year. Featuring Charles Chaplin.
Apr. 1. A Dog's Life.....3000 ft.

FOX FILM

130 W. 46th St.

(Sunshine Comedies)

Two reels—every other Sun. Directed by Henry Lehrman.
Mar. 24. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life.....2000 ft.
May 5. A Neighbor's Keyhole.....2000 ft.

(Mutt and Jeff Cartoons)

One reel every Mon. Animated cartoons by Bud Fischer.
Mar. 24. The Decoy.....500 ft.
Mar. 31. Back to the Balkans.....500 ft.
Apr. 7. The Freight Investigation.....500 ft.
Apr. 14. The Leak.....500 ft.
Apr. 21. On Ice.....500 ft.

GENERAL FILM

23 W. 44th St., N. Y.

(Essanay-Chaplin Comedies)

In the Park.....1000 ft.
Work.....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.

(Clover Comedies)

From Caterpillar to Butterfly.....1000 ft.
Rip Roaring Rivals.....1000 ft.
The Wooing of Coffee Cake Kate.....1000 ft.
He Couldn't Fool His Wife.....1000 ft.
By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge.....1000 ft.

(Ebony Comedies)

A Black Sherlock Holmes.....1000 ft.
Spying the Spy.....1000 ft.
The Forters.....1000 ft.
A Milk Fed Hero.....1000 ft.
Busted Romance.....1000 ft.
Spooks.....1000 ft.

(Snakeville Comedies)

When Macbeth Came to Snakeville.....1000 ft.
Slippery Slim and His Tombstone.....1000 ft.
Slippery Slim and the Impersonator.....1000 ft.
When Slippery Met the Champion.....1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.

GREATER VITAGRAPH

(Big V Comedies)

One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.
Mar. 25. Stripes and Stumbles.....1000 ft.
Apr. 1. Sleuths and Slickers.....1000 ft.
Apr. 8. Rummies and Razors.....1000 ft.
Apr. 15. Counts and No Counts.....1000 ft.
Apr. 22. Whistles and Windows.....1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.

(Drew Comedies)

Mar. 18. A Telegraphic Tangle.....1000 ft.
Mar. 25. His Wife Knew About It.....1000 ft.
Apr. 1. Following the Scent.....1000 ft.
Apr. 8. The Home Cure.....1000 ft.
Apr. 15. The Deceiver.....1000 ft.
Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl.....1000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

(Capitol Comedies)

Two reels—every other Monday—features "Smiling Bill" Parsons.
May 6. Bill's Baby.....2000 ft.
May 20. Bill's Predicament.....2000 ft.

KING BEE COMEDIES

Longacre Building, N. Y.

(Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.
Mar. 1. The Rogue.....2000 ft.
Mar. 15. The Orderly.....2000 ft.
Apr. 1. The Scholar.....2000 ft.
Apr. 15. The Messenger.....2000 ft.
May 1. The Handy Man.....2000 ft.

METRO PICTURES

Longacre Building, N. Y.

(Drew Comedies)

One reel—every Mon. Feature Mr. & Mrs. Sidney Drew.
Mar. 11. His Strength of Mind.....1000 ft.
Mar. 18. Special Today.....1000 ft.
Mar. 25. When a Man's Married.....1000 ft.
Apr. 1. Gas Logic.....1000 ft.
Apr. 8. A Youthful Affair.....1000 ft.

MUTUAL FILM

220 S. State St., Chicago

(Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.
Mar. 12. Finishing Mary.....1000 ft.
Mar. 19. His Quaker Girl.....1000 ft.
Mar. 26. Up She Goes.....1000 ft.
Apr. 2. She Couldn't Grow Up.....1000 ft.
Apr. 9. For Art's Sake.....1000 ft.
Apr. 16. Her Helping Hand.....1000 ft.
Apr. 23. Mary's Frame-Up.....1000 ft.

PATHE EXCHANGE

25 W. 44th St., N. Y.

(Rolin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.
Mar. 17. Here Come the Girls.....1000 ft.
Mar. 24. Let's Go.....1000 ft.
Mar. 31. On the Jump.....1000 ft.
Apr. 7. Follow the Crowd.....1000 ft.
Apr. 14. Pipe the Whiskers.....1000 ft.
Apr. 21. It's a Wild Life.....1000 ft.
Apr. 28. Hey There.....1000 ft.

(Toto Comedies)

Two reels—one a month. Feature Toto the Hippodrome Clown.
Mar. 17. Fare Please.....2000 ft.
Apr. 18. His Busy Day.....2000 ft.

PERFECTION PICTURES

64 E. Adams St., Chicago

(Montgomery Flagg's Comedies)

One reel—every other Sun.
Mar. 13. The Man Eater.....1000 ft.
Mar. 27. The Stenographer.....1000 ft.

TRIANGLE FILM

1457 Broadway, N. Y.

(Keystone Comedies)

Two reels—every Sun.
Mar. 17. Mud.....2000 ft.
Mar. 24. A Safe Danger.....2000 ft.
Mar. 31. A Playwright's Wrong.....2000 ft.
Apr. 7. First Aid.....2000 ft.
Apr. 14. Mr. Briggs Closes the House.....2000 ft.
Apr. 21. Their Neighbor's Baby.....2000 ft.
Apr. 28. Mr. Miller's Economics.....2000 ft.
May 5. Newspaper Clippings.....2000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.
Mar. 20. Cooks and Crooks (Hughie Mack, Gale Henry, Dave Morris).....2000 ft.
Mar. 27. Sherlock Ambrose (Mack Swain).....2000 ft.
Apr. 3. Gowns and Girls (Hughie Mack, Gale Henry).....2000 ft.
Apr. 10. Saved from a Vamp (Hughie Mack, Gale Henry).....2000 ft.
Apr. 17. Adventurous Ambrose (Mack Swain).....2000 ft.
Apr. 24. A Rural Riot (Hughie Mack and Dave Morris).....2000 ft.
May 1. Fathers, Sons and Chorus Girls (Dave Morris).....2000 ft.

(Nestor Comedies)

One reel—every Mon.
Mar. 18. I'll Fix It (King Baggot).....1000 ft.
Mar. 25. Nothing But Nerve (Gale Henry).....1000 ft.
Apr. 1. Pink Pajamas (Dave Morris and Gladys Tennyson).....1000 ft.
Apr. 8. Hickory Hiram (Neal Burns and Stanley Laurel).....1000 ft.
Apr. 15. The Shifty Shoplifter (Eileen Sedgwick and Milton Sims).....1000 ft.
Apr. 22. The Stolen Keyhole (Harry Mann).....1000 ft.
Apr. 29. It's a Cruel World (Gale Henry and William Franey).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.
Apr. 13. A Piskin Hero.....1000 ft.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.
May 3. Mum's the Word.....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM

729 7th Ave., N. Y.

(Scenics)

One reel—every Wed.
Mar. 13. Strange Fishermen of Russia.....900 ft.
Mar. 20. Our Hawaiian Army.....1000 ft.
Mar. 27. The Making of a Plotless Picture.....700 ft.
Apr. 3. The Making of Russian Caviar.....850 ft.
Apr. 10. White Water and Windy Willie—Where the Clouds Come From.....1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.
Mar. 25. Adaptation.....500 ft.
Apr. 8. Night Animals.....500 ft.

(Cartoons)

One reel—every week.
Apr. 22. Vanity and Vengeance (Katzjenammer Kids).....500 ft.
Apr. 29. Doing His Bit (Happy Hooligan).....500 ft.
May 6. Der Two Twins (Katzjenammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.

(Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsichore; Cartoon; Hornets of the Sea by J. F. Leventhal.....1000 ft.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work; Bobby Bumps, by Earl Hurd.....1000 ft.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon; "Me und Gott".....1000 ft.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Carlson.....1000 ft.
Apr. 15. Women in the World of Work; Hawaii the Beautiful; Cartoon by Earl Hurd.....1000 ft.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon.....1000 ft.
Apr. 29. America's Sleeping Giants; Microscopic Revelations; Bray Cartoon.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.
Mar. 11. The Alaska Cruise.....1000 ft.
Mar. 18. A Summer Day in Skagway.....1000 ft.
Mar. 25. Over the White Pass.....1000 ft.
Apr. 1. Down the Yukon.....1000 ft.
Apr. 8. In Happy Honolulu.....1000 ft.
Apr. 15. Peerless Pineapples of the Pacific.....1000 ft.

Apr. 22. High Spots of Hawaii.....1000 ft.
Apr. 29. Our Filipino Fighting Force.....1000 ft.
May 6. The Philippine National Guards.....1000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

A Trip Through China (4 parts).....7600 ft.

GENERAL FILM

23 W. 44th St., N. Y.

(Essanay Scenics)

One reel—every week. Scenics of North America.
Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.....1000 ft.
Grand Canyon of Arizona.....1000 ft.

PATHE EXCHANGE

25 W. 44th St., N. Y.

(Scenic and Educational)

One reel—every week. Science, Art and Educational.
Mar. 17. Picturesque France—The Cauterets (Trav.) and Children's Dances (Educ.).....1000 ft.
Mar. 24. Pests of Our Fruit Trees (Educ.) and Picturesque France—Arcachon (Trav.).....1000 ft.
Mar. 31. The Valley of the Dordogne (Trav.) and The Horse in Action (Educ.).....1000 ft.
Apr. 7. Timber Transportation in Sweden (Educ.) and St. Flour and Aurillac (Trav.).....1000 ft.
Apr. 14. Whispering Wires of War (Science).....1000 ft.
Apr. 21. Trinidad-British West Indies (Trav.).....1000 ft.
Apr. 28. Picturesque Wales—Llangollen (Trav.) and Picture Spots in England (Trav.) Split reel colored.....1000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Finley Nature Studies)

One reel—every week. Travel, Educational and Cartoon.
Mar. 16. The Geysers of Yellowstone Park (Trav.) and Flowers of the Orient (Sc.).....1000 ft.
Mar. 23. Where Rolls the Oregon (Trav.) and Mosquitoes (Educ.).....1000 ft.
Mar. 30. Wild Fowl Nurseries of Southern Oregon (Educ.) and How Mr. Noodle Went to a Masque Ball (Cart.).....1000 ft.
Apr. 6. A Day at Yellowstone Park (Trav.) and Beautiful Devon, the Land of Romance, England (Sc.).....1000 ft.
Apr. 13. Sea Birds and Animals (Educ.) and The Land of Long Ago (Sc.).....1000 ft.
Apr. 20. Wild Animals at Yellowstone (Educ.) and Atop the Alps (Sc.).....1000 ft.
Apr. 27. Wild Bird Pets (Educ.) and Around Key West (Sc.).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS

1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.
Mar. 18. Brace Up (Herbert Rawlinson).....5000 ft.
Mar. 25. The Wine Girl (Carmel Myers).....5000 ft.
Apr. 1. Fast Company (Franklyn Farnum).....5000 ft.
Apr. 8. The Red, Red Heart (Monroe Salisbury).....5000 ft.
Apr. 15. A Rich Man's Darling (Louise Lovely).....5000 ft.
Apr. 22. The Marriage Lie (Carmel Myers).....5000 ft.
May 4. A Mother's Secret (Ella Hall).....5000 ft.
May 11. Danger Within (Zoe Rae).....5000 ft.

CREST PICTURES

(State Rights)

Times Building, N. Y.

Five or more reels—rel. irreg. Features Lillian Walker.
Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.

Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

A COMPLETE DIRECTORY OF RELEASES

for the past quarter is published in each issue of

MOTION PICTURE TRADE DIRECTORY

(Paramount)

Mar. 18. Wild Youth (Louise Huff) 5000 ft.
Mar. 18. Love Me (Dorothy Dalton) 5000 ft.
Mar. 23. La Tosca (Pauline Frederick) 5000 ft.
Mar. 25. Naughty, Naughty (Enid Bennett) 5000 ft.
Apr. 1. Honor of His House (Sessue Hayakawa) 5000 ft.
Apr. 8. His Majesty Bunker Bean (Jack Pickford) 5000 ft.
Apr. 8. The House of Silence (Wallace Reid) 5000 ft.
Apr. 15. Unclaimed Goods (Vivian Martin) 5000 ft.
Apr. 22. Rich Man, Poor Man (Marguerite Clark) 5000 ft.
Apr. 22. Playing the Game (Charles Ray) 5000 ft.
Apr. 29. Let's Get a Divorce (Billie Burke) 5000 ft.
Apr. 29. Tyrant Fear (Dorothy Dalton) 5000 ft.
May 6. The Biggest Show on Earth (Enid Bennett) 5000 ft.
May 6. Resurrection (Pauline Frederick) 5000 ft.
May 13. Mile-a-Minute Kendall (Jack Pickford) 5000 ft.
May 13. The White Man's Law (Sessue Hayakawa) 5000 ft.
May 20. The Mating of Marcella (Dorothy Dalton) 5000 ft.

(Artaft)

Mar. 25. The Whispering Chorus (Kathleen Williams) 5000 ft.
Apr. 1. Tiger Man (Wm. S. Hart) 5000 ft.
Apr. 8. The Lie (Elsie Ferguson) 5000 ft.
Apr. 15. Mr. Fix-it (Douglas Fairbanks) 5000 ft.
May 13. M'Liss (Mary Pickford) 5000 ft.
May 20. Old Wives for New (De Mille Prod.) 5000 ft.
May 20. Selfish Yates (Wm. S. Hart) 5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.
Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis) 6000 ft.
Tarzan of the Apes (Enid Markey) 8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson) 6000 ft.
My Four Years in Germany 10,000 ft.

Petrova Pictures (Mme. Petrova)

Mar. The Life Mask 6000 ft.
Apr. Tempered Steel 6000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Clifford Bruce.
One Hour (Zeena Keefe and Alan Hale) 5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird) 5802 ft.
The Cast Off (Bessie Barriscale) 5665 ft.
The Zeppelin's Last Raid 6000 ft.
Those Who Pay (Bessie Barriscale) 6000 ft.
The Belgian (Valentine Grant) 6000 ft.

FOX FILM

130 W. 46th St., N. Y.
(Special Features)
Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.
Mar. 17. The Devil's Wheel (Gladys Brockwell) 5000 ft.
Mar. 24. A Daughter of France (Virginia Pearson) 5000 ft.
Mar. 31. A Camouflage Kiss (June Caprice) 5000 ft.
Apr. 7. The Bride of Fear (Jewel Carmen) 5000 ft.
Apr. 14. Western Blood (Tom Mix) 5000 ft.
Apr. 21. American Buds (Jane & Katherine Lee) 5000 ft.
Apr. 28. Her One Mistake (Gladys Brockwell) 5000 ft.
May 5. Brave and Bold (George Walsh) 5000 ft.
May 12. Peg of the Pirates (Peggy Hyland) 5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.
Mar. 17. Woman and the Law 7000 ft.
Mar. 24. Rough and Ready (William Farnum) 6000 ft.
Apr. 7. Blindness of Divorce 7000 ft.
Apr. 21. The Soul of Buddha (Theda Bara) 6000 ft.

GENERAL FILM

25 W. 44th St., N. Y.
(Falcon Features)
Four-reel drama—rel. irreg. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Volia Vale, Daniel Gilfeather, Ethel Ritchie, Margaret Landis, Neil Hardin.
Feet of Clay (Margaret Landis, R. Henry Grey) 4000 ft.
Brand's Daughter (Kathleen Kirkham) 4000 ft.
His Old Fashioned Dad (Daniel Gilfeather, Mollie McConnell) 4000 ft.
Zollenstein (Volia Vale) 4000 ft.

(Duplex Films, Inc.)

Shame (Seena Keefe) 7000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.
Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.
Mar. 10. The Floor Below (Mabel Normand) 6000 ft.
Mar. 24. The Splendid Sinner (Mary Garden) 6000 ft.
Apr. 7. The Danger Game (Madge Kennedy) 6000 ft.
Apr. 21. The Face in the Dark (Mae Marsh) 6000 ft.
May 5. Joan of Plattsburg (Mabel Normand) 6000 ft.

Goldwyn Specials

Heart of the Sunset 7000 ft.
Blue Blood 6000 ft.
Honor's Cross 6000 ft.
Great Ambition 6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.
Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evert Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.
Mar. 18. An American Live Wire (Earle Williams, Grace Darmond) 5000 ft.
Mar. 25. The Home Trail (Nell Shipman, Alfred Whitman) 5000 ft.
Apr. 1. Little Miss No-Account (Gladys Leslie) 5000 ft.
Apr. 8. The Business of Life (Alice Joyce) 5000 ft.
Apr. 15. The Girl from Beyond (Nell Shipman, Alfred Whitman) 5000 ft.
Apr. 22. A Bachelor's Children (Harry Morey, Florence Deshon) 5000 ft.
Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond) 5000 ft.
May 6. The Little Runaway (Gladys Leslie and Edward Earle) 5000 ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.
Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.
Mar. 1. Within the Cup (Bessie Barriscale) 7000 ft.
Mar. 15. Humdrum Brown (Henry B. Walthall) 6000 ft.
Apr. 1. An Alien Enemy (Louise Glaum) 6000 ft.
Apr. 15. Blindfolded (Bessie Barriscale) 5000 ft.
Apr. 29. With Hoops of Steel (Henry Walthall) 6000 ft.
May 13. The Snapdragon (Louise Glaum) 6000 ft.
May 27. Rose o' Paradise (Bessie Barriscale) 6000 ft.

IVAN FEATURES

130 W. 45th St., N. Y.
Five or more reels—every month.
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) 7000 ft.
Human Clay (Mollie King) 5000 ft.
Life or Honor (James Morrison, Violet Palmer) 6500 ft.
Conquered Hearts (Marguerite Marsh) 7000 ft.

METRO PICTURES

Longacre Bldg., N. Y.
Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.
Mar. 18. The Claim (Edith Storey) 5000 ft.
Mar. 25. Breakers Ahead (Viola Dana) 5000 ft.
Apr. 1. The Landloper (Harold Lockwood) 5000 ft.
Apr. 8. Social Hypocrites (May Allison) 5000 ft.
Apr. 15. With Neatness and Dispatch (Bushman and Bayne) 5000 ft.
Apr. 22. Treasure of the Sea (Edith Storey) 5000 ft.
Apr. 29. The Trail to Yesterday (Bert Lytell) 5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro.
Lest We Forget (Rita Jolivet) 8000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana) 7000 ft.
Revelation (Nazimova) 7000 ft.
The Slacker (Emily Stevens) 7000 ft.
Draft 258 (Mabel Taliaferro) 7000 ft.

MUTUAL FILM

220 S. State St., Chicago
Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.
Mar. 11. Ann's Finish (Margarita Fischer) 5000 ft.
Mar. 18. The Girl and the Judge (Olive Tell) 5000 ft.
Apr. 1. A Bit of Jade (Mary Miles Minter) 5000 ft.
Apr. 8. The Richest Girl (Anna Murdock) 5000 ft.
Apr. 15. The Primitive Woman (Margarita Fischer) 5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.
Five-reel drama—every Sun. Features Antonia Morena, Helene Chadwick, Fredrick Ward, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.
Mar. 17. The Beggar Woman (Mme. Lesienko, I. I. Mosukin) Russian Art 5000 ft.
Mar. 24. The Hillcrest Mystery (Mrs. Vernon Castle) 5000 ft.
Mar. 31. Mrs. Slacker (Gladys Hulette and Creighton Hale) 5000 ft.
Apr. 7. Twenty-one (Bryant Washburn) 5000 ft.
Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova) Russian Art 5000 ft.
Apr. 21. Ruler of the Road (Frank Keenan) 5000 ft.
Apr. 28. Dolly Does Her Bit (Baby Marie Osborne) 5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago
Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.
Heavy Money (Taylor Holmes) 5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly) 6100 ft.
Men Who Made Love to Me (Mary MacLane) 6200 ft.
Unbeliever (U. S. Marines) 6800 ft.
Ruggles of Red Gap (Taylor Holmes) 6190 ft.
The Curse of Iku (Tauri Aoki) 6500 ft.
Chase Me Charlie (Charles Chaplin) 4490 ft.
A Pair of Sixes (Taylor Holmes) 5400 ft.

SELECT PICTURES

729 7th Ave., N. Y.
Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.
Mar. The Knife (Alice Brady) 4845 ft.
Mar. The House of Glass (Clara Kimball Young) 5320 ft.
Mar. The Shuttle (Constance Talmadge) 4663 ft.
Mar. By Right of Purchase (Norma Talmadge) 5213 ft.
Apr. The Reason Why (Clara Kimball Young) 4663 ft.
Apr. Up the Road with Sallie (Constance Talmadge) 4585 ft.
Apr. At the Mercy of Men (Alice Brady) 5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.
Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothorn, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.
The Hypocrites 6000 ft.
I Believe 7000 ft.
The Natural Law (Marguerite Courtot) 6000 ft.

TRIANGLE FILM

1457 Broadway, N. Y.
Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Winifred Allen, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Ruth Stonehouse, Jack Livingston, Myrtle Lind.
Mar. 17. Faith Endurin' (Roy Stewart) 5000 ft.
Mar. 17. The Answer (Alma Rubens) 7000 ft.
Mar. 24. Nancy Comes Home (Myrtle Lind) 5000 ft.
Mar. 24. Innocent's Progress (Pauline Starke) 5000 ft.
Mar. 31. Unfaithful (Dorothy Dalton) and The Marriage Bubble (William Desmond) Split feature 5000 ft.
Mar. 31. The Love Brokers (Alma Rubens) 5000 ft.
Apr. 7. The Vortex (Mary Warren) 5000 ft.
Apr. 7. The Boss of Lazy Y (Roy Stewart) 5000 ft.
Apr. 14. The Law of the Great Northwest (Margery Wilson) 5000 ft.
Apr. 14. Who Killed Walton (J. Barney Sherry) 5000 ft.
Apr. 21. The Hand at the Window (Margery Wilson) 5000 ft.
Apr. 21. Society for Sale (William Desmond) 5000 ft.
Apr. 28. The Lonely Woman (Belle Bennett) 5000 ft.
Apr. 28. Paying His Debt (Roy Stewart) 5000 ft.
May 5. An Honest Man (Wm. Desmond) 5000 ft.
May 5. Mile. Paulette (Claire Anderson) 5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.
Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.
Mar. 18. Thieves' Gold (Harry Carey and Molly Malone) 5000 ft.
Mar. 25. The Girl Who Wouldn't Quit (Louise Lovely) 5000 ft.
Apr. 1. The Magic Eye (Zoe Rae) 5000 ft.
Apr. 8. The Risky Road (Dorothy Phillips) 5000 ft.
Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone) 5000 ft.
May 11. The Two-Soul Woman (Priscilla Dean) 5000 ft.

WORLD FILM

130 W. 46th St., N. Y.
Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.
Mar. 18. Wanted, A Mother (Madge Evans) 5000 ft.
Mar. 25. The Way Out (Carlyle Blackwell and June Elvidge) 5000 ft.
Apr. 1. The Cross Bearer (Montagu Love) 7000 ft.
Apr. 8. The Witch Woman (Ethel Clayton) 5000 ft.
Apr. 15. The Trap (Alice Brady) 5000 ft.
Apr. 22. The Purple Lily (Kitty Gordon) 5000 ft.
Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley) 5000 ft.
May 6. Masks and Faces (Sir Forbes Robertson) 5000 ft.
May 13. Journey's End (Ethel Clayton) 5000 ft.

NEWS WEEKLIES

GAUMONT
Flushing, L. I.
(Gaumont News and Graphic)
One reel—rel. irreg.
Subjects to be announced later.

MUTUAL FILM
220 S. State St., Chicago
(Screen Telegram)
One reel—every Mon. News of the week.

PATHE EXCHANGE
25 W. 45th St., N. Y.
(Hearst-Pathe News)
One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM
1600 Broadway, N. Y.
(Animated Weekly)
One reel—every Wed. News of the week.
(Current Events)
One reel—every Sat. News of the Week.
(Universal Screen Magazine)
One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM
25 W. 44th St., N. Y.
(A Daughter of the U. S. A.)
One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH
1600 Broadway, N. Y.
(The Woman in the Web)
Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES
729 7th Ave., N. Y.
(The Eagle's Eye)
Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

PATHE EXCHANGE
25 W. 45th St., N. Y.
(The House of Hate)
Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno. Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM
1600 Broadway, N. Y.
(The Bull's Eye)
Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)
Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

SHORT SUBJECTS
GENERAL FILM
25 West 44th St., N. Y.
(Blue Ridge Dramas)
Two reels—rel. irreg.
The Return of O'Garry 2000 ft.
Mountain Law 2000 ft.
The Raiders of Sunset Gap 2000 ft.

(O. Henry Stories.)
Two or more reels—comedy-drama—every Sat. Features Mildred Manning, Patsey DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan MacRae, Evert Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.
A Madison Square Arabian Night (Patsey DeForest, Duncan MacRae) 2000 ft.
The Ratskeller and the Rose (Adele DeGarde, Evert Overton) 2000 ft.
By Injunction (Chet Ryan, Patricia Palmer) 2000 ft.
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe) 2000 ft.
Lost on Dress Parade (Patsey DeForest, Evert Overton) 2000 ft.
Nemesis and the Candy Man (William Dunn, Miriam Miles) 2000 ft.

NEWS OF STOCK PLAYS AND PLAYERS

"Cheating Cheaters"

ST. JOSEPH, MO. (Special).—Tootle Theater: The Dubinsky Brothers Stock Company scored a decided success with their presentation of "Cheating Cheaters," March 31-April 6. The entire cast did such excellent and well balanced work that it was difficult to pick a favorite, and they might well be mentioned for commendation in the order of their appearance. Barney Dubinsky was excellent as Steve Wilson, and Dick Elliott scored another success with his foreign accent and make-up as Antonio Verdi; Eugene Phelps and Frances Valley portrayed an entertaining pair of crooks as the two Brocktons, and Irene Daniel was at her best as Nan Carey, alias Ruth Brockton; Ed Dubinsky was manly and forceful in the character of Ed Palmer, and Wallace Grigg made a great hit in the comedy part of Ira Lazarre. Madge Russell, Frank C. Meyers and Anna Hill all did pleasing work in minor roles. The stage setting was an added attraction to the piece, as was the excellent musical program by the orchestra between acts. Business good. "Common Clay" week of April 8.

"Common Clay," April 7-13, was one of the best plays the Dubinsky Brothers Stock company have given here. Irene Daniel as Ellen Neal won first honors for splendid work and was ably supported by Ed Dubinsky as Judge Filson. Wallace Grigg as Richard Fullerton won another success in an elderly part, and Eugene Phelps was excellent in the character of a young rounder, Arthur Coakley. Barney Dubinsky as Hugh Fullerton, also deserves special mention. Business good. "The Girl From Out Yonder" follows. JOHN A. DUNCAN, JR.

"The Candy Shop"

MONTREAL (Special).—The Musical Comedy Stock at the Orpheum for the last week of their season, April 1-6, presented "The Candy Shop." It was capably staged and well acted. The music gave Humbird Duffy an excellent chance to display his voice, Ben Mulvey and Estelle Newton did good work, Camille Bartlett did well as the captivating widow Mrs. Gregory. "Fernande," one of Sardou's cleverest dramas at the Canadian Français, was given an excellent production, the leading male roles were in the hands of Mmes. Scheler, Valhubert, and Filion and the leading female roles portrayed by Madames Vhery, Demons, Rosta and Davoyad.

For the last week of their season M. Becman and company at the National Français, produced Provins comedy in four acts, "Le Vertige." The principal parts were played capably by Mmes. Darthey and M. Becman, and special mention is due to Mmes. David and Robert.

For the last week of their season at the National Français the Becman troupe produced "La Bonheur Mesdames" for the first part of the week, April 12, and "La Chateleine" by Alfred Capus for the last half. The clever play received an excellent interpretation by the company. For their farewell week the company at the Canadian Français gave Sardou's "Denise." Mlle. Vhery scored in the title role, and M. Scheler was at his best as the Count. The whole company showed to advantage.

W. A. TREMAYNE.

Minturn of Milwaukee

MILWAUKEE (Special).—Shubert Theater: Harry Minturn and Ruth Robinson are playing the leading parts in another of the delightful farce-comedies that have made up so many of the Shubert presentations. "The Blue Envelope" is the title of the offering. Mr. Minturn and Miss Robinson play Mr. and Mrs. Roe. Mildred Davenport and John G. Fee play Mr. and Mrs. Doe. The play is well acted in the manner of past Shubert productions. Mr. Minturn has inaugurated a plan of giving receptions on the stage after each performance on Tuesday afternoon, so that the Shubert patrons and players may become better acquainted.

J. A. KISE.

Northampton Close

NORTHAMPTON, MASS. (Special).—For the last week but one of their present season the Northampton Players gave "Potash and Perlmutter," the title roles being acceptably played by Harry Leland and William Everts. Jack Amory closed his season with the company week April 15. Big features in pictures will be booked at the theater during May, and the Northampton Players will reopen in the Fall.

MARY BREWSTER.

Finale at Elmira

ELMIRA, N. Y. (Special).—The stock season at the Mozart Theater was brought to a close April 8-13 with a clever production of "What Happened to Jones," by the Gibson Stock company; good business. John Lorenz made a good Jones and pleased greatly; Dan Malloy found a congenial role in Ebenezer Goodby and did splendid work; Rita Davis handled the role of Mrs. Goodby most skillfully and did some of her best work of the season; Millie Freeman was a pleasing Alvin Starbright; James Dillon made a good Thomas Holder; Hazel Burgess was a pleasing Cissy and Hazel Corinne a sprightly and good-looking Marjorie; Bessie Sheldon did well as Helma; Frank Du Frane helped greatly as Richard Hearerly and Edward McMullan gave a strong bit of acting as Anthony Goodby; Lee Sterrett and Stuart Beebe took smaller parts well.

J. MAXWELL BEERS.

"Widow by Proxy" in Utah

SALT LAKE CITY (Special).—The Wilkes Players presented week April 7 "Widow by Proxy" to excellent business. Nana Bryant in the role of Gloria Gray scored one of the biggest successes of her three years of stock in this city; Ralph Cloninger as Capt. Pennington was well cast and proved an able assistant to Miss Bryant's clever work; Mae Thorne made the most of the role of Doroles, the same can be said of Cornelia Glass as the dressmaker; Aneyn T. McNulty caused a great many laughs with his odd character study of the Butler; Claire Sinclair and Ethel Tucker as the two old Aunts were both at their best; Cliff Thompson appeared for but a few brief moments to good advantage as also did Ernest Van Felt. The play was well staged and an excellent first night performance greeted those who were lucky enough to get seats. "The Cinderella Man," April 14.

A. W. SULLIVAN.

STOCKS OF BROOKLYN

"Outcast" and "Common Clay" Do Well

BROOKLYN, N. Y. (Special).—Grand Opera House: Cecil Spooner and her company produced "Outcast," April 8, to a good house all week. Rowden Hall as Geoffrey, and Cecil Spooner as Miriam, were the leading characters; Frederick Clayton as Hugh and Norman Houston as Tony, Geoffrey's friends; Clyde Armstrong as Taylor, the butler; Mabel Montgomery as Valentine, engaged to Geoffrey, but threw him down for a rich man, whom she did not love; Helen Melrose as Nelly, Miriam's friend, and Charlotte

"A Friendly Divorce" at the Grand Opera House, April 15. This is a new comedy-drama by Tadema Bussiere. Elizabeth Kennedy, the child, who appeared in "Only a Shop Girl," recently at this theater, has a prominent part in the play.

The Crescent Players presented "Common Clay," April 6, under the personal direction of Harry E. McKee. Leah Winslow as Ellen Neal and Godfrey Matthews as Judge Samuel Filson, were the leading characters. The house had a very good attendance, and the show was pleasing.

This is the last stock play to be presented at this theater this season, inasmuch as so many of the patrons have been requesting feature photoplays. The management will comply during the Summer months.

"Moral Suicide," week April 15. Fifth Avenue: "Beverly of Graustark" was presented week April 8, to good business under the direction of Aubrey Noyes. Mae Melvin and W. O. McWatters took the leading parts of Beverly Calhoun and Prince Danton. The show was good and appreciated.

"Sapho," week April 15. Miss Melvin appeared as Sapho, and Mr. McWatters as Gean.

WALTER H. HUSTED.

New Talent in Rochester

ROCHESTER, N. Y. (Special).—The Manhattan Players, with new leading people, opened their 1918 season at the Lyceum, April 22, with "Nothing But the Truth." Roy Gordon is leading man of the Players in their sixth season. Mr. Gordon was selected personally by Howard Rumsey, manager of the company, who returns to manage the Players for his second season. Mr. Gordon's experiences have been varied. He played in "The Price" with Helen Ware, "The Yellow Jacket" and with Ann Murdock in "The Hoyden" and "Fate Decides."

The leading lady is Margot Williams, who burst upon the theatrical world as "Frailty" when "Experience" was first produced in New York. She has been seen here since in "Kick In." Richard Talbot will play juvenile roles; Charles Halton, who is with Arnold Daly's company, Mrs. Vida Crowley Sidney, Carl Jackson, Edward Wade will play character parts and Miss Sears will be ingenue.

Vaughan Glaser has announced that he will play a season of stock at the Temple Theater this Summer beginning early in May. Mr. Glaser has just concluded an eight months' engagement with his company at the Adams Theater, Detroit, said to be the longest and most successful engagement of a stock company in that city. Fay Courtenay will be leading woman, as usual.

B. H. LEFFINGWELL.

"The Eternal Magdalene"

SOMERVILLE, MASS. (Clyde E. McArdle, manager): "The Eternal Magdalene" by the Somerville Players the current week, April 15, opened to two capacity audiences. Adelyn Bushnell in the title-role works hard, and gets much out of the part. Arthur Howard as Belshy didn't have much to do but did it awfully well; John M. Kline played Elijah Bradshaw, and how he did play it! Ruth Fielding played Bess in a realistic manner; Grace Fox as Mrs. Bradshaw, as usual, was the same lovable, sweet-mannered person folks in Somerville admire so much; John Gordon as the son again demonstrated his ability in no small manner; Gertrude Shirley as Blanch Dumond appeared in what is positively the best thing she has done yet. John Dugan and Brandon Evans as the hypocritical Smallett and Bascomb appeared to advantage; Arthur Ritchie played Gleason, and arranged a flawless production. A word of praise belongs to the electrician who arranged the lighting effects.

STEADY.



PLAYING LEADS WITH BISHOP PLAYERS

Betty Brice and J. Anthony Smythe, Popular Members of Stock Company in Oakland

Triple Stock in Oakland

OAKLAND, CAL. (Special).—The Bishop Players, headed by Betty Brice and Anthony Smythe, in an elaborate production of "St. Elmo," to capacity houses week April 14. Miss Brice in the role of Edna Earl had a part well suited to her, and more than pleased with her charming interpretation of the part. Mr. Smythe in the role of St. Elmo also appeared to advantage, and his emotional qualities were never put to a surer test. George Webster, Hugh Metcalf, Georgia Knowlton, Eleanor Parker, Robert Williams and Charlotte Fletcher all had good parts and took excellent care of them. Special mention of the work of Harry Garrity as Shardach, who created many a laugh. "Rosemary" is in preparation. MacDonaldough: Crane Wilbur Players in "Innocent," to packed houses. Mr. Wilbur, Alice Elliott, Will Lloyd, John Evans and James Gleason scored heavily in the leading parts. "De Luxe Annie," with charming Beth Taylor in the leading role, week 15th.

Hippodrome: The Hippodrome players in "Common Clay," Audra Due, new leading lady with the company, makes a very favorable impression with her conception of the leading female role, and Mr. Del Lawrence gives his usual clever portrayal of his part. Rupert Drum, Howard Nugent, Roy Haag and Margaret Nugent appeared to advantage in their respective parts and helped make the play the success it is having.

LOUIS SHEELINE.

Players of Paterson

PATERSON, N. J. (Special).—At the Empire the Richard Buhler's Players continue to enjoy the patronage of the playing public because of the capable manner they produce all of their offerings. Week April 1-6 the bill proved a very attractive one called "Pals First," which was well acted and fully enjoyed by goodly numbers. "The Man on the Box" was equally attractive April 8-13. "What's Your Husband Doing?" April 15-20.

J. C. BUSH.

THEATRICAL ACTIVITIES OF THE WEEK

ACTORS' EQUITY ASSO'N To Adopt Plan for Try-Out Performances

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association.



Westley.

New members: Daisy Atherton, Ewing Cherry, Dorothy Cheston, Hortense Clement, Guy Douglass, Alexander F. Frank, Alec Guin, Raymond W. Hackett, Harriet Keim, Frank Kilday, Grace Leith, Marie Louise Pechaur, Desiree Stempel, Rubi Trelease, Marion Vantine, Waldo Whipple. The habit of try-outs as practiced by many managers who wish to get a line on new plays before deciding upon their substantial merits was pondered by our contract committee when the standard uniform contract was being framed. It was felt then, after getting expressions from many thinking actors on the subject, that sooner or later some special arrangement should have to be made by which to meet the exceptional condition entailed.

It is now proposed by the Council that a form of special agreement, which shall in no way supplant or jeopardize the standard set up by the U. M. P. A.—A. E. A. contract for regular engagements—shall be adopted whereby actors may accept employment for a minimum term of one week in trying out a new play, but that all rehearsals therefore in excess of two weeks and prior to opening must be paid for at the rate of half salary.

The plan put forward by a group of stage notables looking toward the establishing of an "Actors-Authors' Theatre" is indeed attractive as a general proposition. It should be organized, however, if it would have durability upon an equitable basis. The "ego of the professional" against which speakers for this movement have expressed fear would be far less likely to prove a hindrance to co-operation if the economic basis be sound. For example, in a case where the actor should be asked to originate a part in an untried play, one for which no other avenue of production but the proposed co-operative theater could be found, the author could not justly take a percentage of the gross receipts if the actor were expected to have his pay depend upon contingent net profits.

As for the suggestion that the actors give two performances per day it could not meet with our indorsement. Yet it is hoped that all the objectionable features of the tentative outline for this project will be overcome and that a bona fide Authors-Actors' Theatre, as we prefer to name it, will be firmly established.

Beautiful as were some phases of the Episcopal and Masonic rites administered at the funeral service of our zealous member, John Findlay, last Monday, some of us felt there should have been a brief testimony from an actor who had known him and understood his attitude to the vocation he followed. An artist who can achieve an unforgettable characterization, like Mr. Findlay's butler in "You Never Can Tell," should not be allowed to pass without such a precious recognition from his discriminating colleagues. If an observance of this kind should become an honored custom with us it could not fail to bind us in closer fraternal ties.

The corresponding secretary was called upon by the Mayors' Liberty Bond Committee to supply speakers a few days ago. He sent thirty-seven names of actors and actresses willing to respond and capable of putting over a compelling appeal.

BY ORDER OF THE COUNCIL.

Young Shubert's Notice

J. J. Shubert, Jr., ten-year-old son of J. J. Shubert, has written his first press notice. It was sent to A. Toxen Worm, head of the Shubert press department.

"Would you please put a notice in the papers," it read, "of the show my school-mates and myself gave in the School of Natural History. Please make the headline read: 'Play for Easter Gets Over Big.'"

Katherine Rober joined the "Pollyanna" company in Boston this week to play Nancy.

Wash. Sq. Players' New Bill

The Washington Square Players presented a new bill at the Comedy Theater Monday night. Three one-act plays were given. The feature of the bill was Oscar Wilde's "Salome," the cast of which was headed by Mme. Yorska, and included Louis Calvert, Walter Hampden, Gareth Hughes, Helen Westley and Rollo Peters. The dance of the seven veils which Salome gives before Herod was arranged and rehearsed by Adolph Bolm. The other plays included Harold Brighouse's "Lonesome Like," a comedy of Lancashire life. Whitford Kane has the leading part and is assisted by Kate Morgan, Marjorie Vonnegut and Saxon Kling. The third play was a comedy by Elmer Reizenstein, called "The Home of the Free." The cast includes Althea Luce, Florence Enright, Robert Strange and Saxon Kling. A review of the bill will be published in the next issue of the *Mirror*.

Whitford Kane is playing the principal role in "Lonesome Like" which the Washington Square Players are presenting. Kane appeared in the play at the Bandbox Theater several seasons ago.

Marriages

TOOTLE-NAVE—Lieut. Harry King Tootle, F. A. N. A., 351st Field Artillery, was married to Jessica Campbell Nave in Wheeling, W. Va., on Thursday, April 4. Lieutenant Tootle is well known in the motion picture industry as former publicity representative of the Gaumont Company. He won his commission at Plattsburg last Fall.

Deaths

CLARKE—Henry G. Clarke, 77, well known in his younger years as an actor in the support of many stars, died in this city on April 12. He was a leading man in stock companies. Later he managed Mrs. G. C. Howard, touring the country as "Topsy in 'Uncle Tom's Cabin.'" He also made some productions on the New England circuit, including "Across the Continent," with Oliver Doud Byron and many others. He retired from the stage several years ago. He is survived by a son and daughter and four grandchildren.

MCCARTHY—BOSTON (Special).—Lawrence J. McCarthy, Boston's best known theatrical man and known throughout the country, died to-day at the age of 57, at the home of his mother, 20 Abbottsford Avenue, Brookline. Mr. McCarthy had been in failing health for several months, and was obliged to give up his duties as lessee and manager of the Boston Opera House, Huntington Avenue, more than a year ago.

Death came from acute heart failure. Mr. McCarthy was born in Roxbury, and began his career as a call boy at the Boston Theater in 1877. So attentive and faithful was he to his work that within the course of a few years he rose to the position of lessee and manager. Mr. McCarthy was a friend of Adelina Patti, Campanini, and other great opera stars, and was the first Boston theatrical man to bring many celebrated stage stars to this city. Many famous theatrical people owe their rise in the theatrical profession to the dead manager.

Twenty years ago Charles Frohman broke with David Belasco, and Belasco offered the position of general stage-manager to McCarthy. He declined the place, giving as his reason that he preferred Boston to any other field in the theatrical business. Ten years ago he retired as manager of the Boston Opera, and lived in a quiet way until induced by the owners of the Boston Opera House to take the management of that new playhouse.

PARENT—Harry F. Parent, manager of the Detroit Opera House, died from pneumonia at Detroit, Mich., on April 8.

RUSSELL—Sarah Elizabeth Weston Russell, musician, and well known soprano twenty years ago, died at Belmont, Mass., April 5, aged 81 years. She was the daughter of the first leader of the old Boston Brigade band, and was a solo singer in the old Warren Street Chapel, and wife of S. C. Russell, art editor of the "Youth's Companion," who died nine years ago. To the theatrical profession she was known as the foster-mother of Kendall Weston, actor manager. She is survived by Bertha Russell, an only daughter.

SEMPLE—William K. Semple died in Providence Hospital, Washington, D. C., April 9, of heart disease. He was forty-six years old. He was well known in New York and Washington as a newspaper man and theatrical representative. He was one of the founders of the Friars' Club of New York City, and at various times represented some of the leading producers.

NO "CLOSED" SEASON Shuberts to Continue Their Activities Through Summer

Lee and J. J. Shubert have decided that there will be no "closed" season this year in theatrical circles; at least, as far as they are concerned. The large number of military men in the city, and the Government's desire to have entertainment provided to lighten the worries at home, will undoubtedly prompt a large number of producers to present plays throughout the Summer season. Several new plays will be produced by the Shuberts, and a number of their attractions will run throughout the Summer.

Here and There

After resting for a year, Joie Canada will be at the head of her own company again next season, under the management of Wilson R. Todd. Miss Canada is in New York looking over plays, while Mr. Todd is still in Mexico, where his special work will keep him until July 1.

While awaiting a car on her way home, Mary Chippendale, actress, was knocked down by an auto-truck and sustained a bad cut on the forehead. Several stitches had to be taken. Miss Chippendale played Mrs. Pegg in "Buried Treasure" during the Christmas holidays at the Cohan & Harris Theater.

Earle Nelson, stage manager for William Collier, has enlisted in the Naval Reserves at Pelham Bay.

The Professional Woman's League will give a dance on April 24 at the league rooms, 1999 Broadway, to raise funds for a fresh air home for the Stage Children's Society.

Beatrice Terry, niece of Ellen Terry, was seen as Ophelia in the Shakespeare Playhouse's production of "Hamlet" at the Cort last Friday afternoon.

The 400th presentation of "Cheer Up!" at the Hippodrome was celebrated this week.

Leola Lucey, prima donna at the Palais Royal, has donated her services for a concert to be under the auspices of the National League for Women's Service, on Sunday evening, April 21, for the sailors and soldiers.

Stuart Fox has enlisted in the army. He is stationed at Camp Crane, Pa. His recent engagements included "Mother Carey's Chickens," "Just a Woman," "Secret Service," and "Sherlock Holmes," with Wm. Gillette.

Players Engaged

The cast of "Quack! Quack!" a musical comedy by Frances Nordstrom and Joseph McManus, which the Shuberts will present, has been completed. It includes Fay Evelyn, Peggy Hopkins, Annie Hughes, Clara Palmer, Marie Burke, Helen Francis, Victor Morley, Clifton Webb, Scott Welsh, Jay Wilson and Frank Wonderlee.

Dorothy Dickson and Carl Hyson have been engaged for the new Selwyn musical comedy, "Rock-a-Bye Baby."

Andrew Tombes, appearing in "Flo-Flo," has been placed under a long term contract by John Cort. He will be featured at the Cort next season in a new musical comedy.

Walter Hampden is playing Iokanaan, the prophet in the Washington Square Players' production of Oscar Wilde's "Salome," at the Comedy Theater.

Helen Weer, now with David Warfield, has been engaged to play in "The Hitchhiker Review of 1918" for the Summer season in New York.

Clara Palmer has been engaged by the Shuberts for a part in "Quack! Quack!"

Lillian Lorraine has been engaged for the Ziegfeld "Midnight Frolic" on the New Amsterdam roof, and will make her debut there on April 22.

"Squab Farm" for Chicago

The engagement of "The Squab Farm" at the Bijou Theater will be brought to a close at the end of this week, and the play will then be seen in Chicago. The succeeding attraction at the Bijou is as yet unannounced.

"A Doll's House" April 29

"A Doll's House," the third of the stories of Ibsen plays, in which Arthur Hopkins is presenting Mme. Nazimova, will be revived on April 29. Lionel Atwill will play the part of Torvald Helmer.

STAGE FOLK AT RESORT White Sulphur Springs Attracts Many Players

WHITE SULPHUR, W. VA. (Special).—Kathryn Tyndall Dryer, who, although retired from the stage at the time of her marriage, has kept up an unflagging interest in the work of the profession. She is at the Greenbrier here with Mr. Dryer, and has just been active in arranging and directing an amateur performance of "The Dutch," a war play, by Mary Raymond Shipman Andrews, which was given at the Greenbrier on Saturday evening, April 13. The cast was made up of the younger set of the colony, and was exceedingly well presented after but two days' rehearsals. The receipts of \$500 have been sent by Mrs. Dryer to the Stage Women's War Relief.

Arnold Daly, who considers life scarcely worth living if he cannot take the cure at White Sulphur two or three times a year, arrived there on Monday to stay several weeks.

Spending a few days at the Greenbrier for a rest after their hard work before the footlights in New York are Lois Whitney and Mrs. K. Peers, who are tramping over the hills, riding and golfing and swimming.

A. Morris Bagby, of the Bagby Morning Musicales in New York, which are given during the Winter season at the Waldorf-Astoria, is here for several weeks, and is dining frequently with Charles H. Ditson, the music publisher, and Mrs. Ditson, who are here for a month.

Motion pictures at the Greenbrier every night, save on Sunday, are creating many movie fans, and this week's attractions have included George Beban, Pauline Frederick, Kitty Gordon, Norma Talmadge, and several others.

"Equity" Nominations

At a meeting of the Actors' Equity Society, held last week in the offices of the organization in the Longacre Building, the following nominating committee was appointed: Grant Mitchell, Edmund Brees, Frank Craven, Frederick Truesdell, H. Reeves-Smith, Frank Sylvester, Janet Beecher, Lucile Watson, and Katherine Grey.

The present officers of the society were nominated for another year: Francis Wilson is president of the organization; Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary, and Richard A. Purdy, treasurer.

The following were nominated for members of the Council: John W. Cope, Milton Sills, Shelley Hull, Charles Stevenson, Jefferson De Angelis, Pedro De Cordoba, John Westley, George Stuart Christie, William Sampson, Katherine Emmet, Helen Warg, and Florence Reed.

The annual election will take place on May 27.

Anna Held Company Closes

Anna Held's "Follow Me" company closed last week after an eight months tour to the Pacific Coast and return. Miss Held was forced by illness to give up her work in Milwaukee, Jan. 19, but "Follow Me" continued, with her daughter, Liane Carrera, playing the leading role. Miss Held's recovery is slow, it is reported, and she will not be able to return to New York for several weeks and probably will not resume her stage work for a year.

Benefit Nets \$5,300

SAN FRANCISCO (Special).—A benefit for the Stage Women's War Relief at the Columbia Theater, San Francisco, on April 8, netted \$5,300. Mrs. Otis Skinner arranged the entertainment, and among those who appeared were Otis Skinner, Cyril Maude, William H. Crane, Robert Mantell, William Farnum, and Crane Wilbur. A program autographed by all these celebrities was sold at auction and brought \$2,200.

Commemorate Shakespeare

The 354th anniversary of the birth of Shakespeare was commemorated at the Edwin Forrest Home in Philadelphia, Thursday afternoon, April 23. It is a custom observed by the managers of the Forrest Home every year.

Agents Join Forces

Bijou Fernandez announces the association of Melville Rosenow, late of 12 West Fortieth Street. Their forces will be combined to be devoted not only to the casting of dramatic plays, but also supplying artists for musical comedies.

PICTURE PROJECTION EQUIPMENT & OPERATION

MUSIC FOR PICTURE ACCOMPANIMENTS

Question Raised about Orchestral Organs—Suitability of Drums for Comedies—Programs at Leading Theaters

By MONTIVILLE MORRIS HANSFORD

IN a motion picture magazine of recent issue appears a rather sweeping piece of advice to managers. The article reads: "My trip has convinced me that every exhibitor who hopes to be able to present films to best advantage must have an orchestral organ. The day of the small orchestra has gone. Where a theater can afford a big symphony orchestra, that is fine, but even that does not surpass or even equal the wonderful adaptability of an orchestral organ for properly following moods, themes and tempo of films without at any time distracting the attention from the screen. When patrons pack theaters to hear an organist's concert, it is time to wake up. 'Can' the overhead of him orchestras and give films the most perfect musical accompaniment possible by using an organ. Nothing is more sympathetic, more soothing or more emotional than one of these wonderful organs played by an artist."

ORGANS VS. ORCHESTRAS

I will admit that the average small orchestra is not above reproach, but when this writer says that a symphony orchestra does not surpass or "even equal" an orchestral organ, I have to take a calm breath and wonder. I would dislike the idea that the big Broadway orchestras were subject to the "canning" process, for according to him they fall short of the orchestral organ. I must confess I don't know what he means by "orchestral" organ, unless this term embraces the many organs built to give trap effects, and also to employ certain pipes, the like of which no mortal ever heard outside of a picture house.

Orchestral organ makers have succumbed to one mistake. They have certainly produced an organ with fair trap effects, but the ones I have heard are sadly lacking in real pipe voicing. I have talked over this matter with organ builders who have no reason to lie about it, and they all agree that this is a fair judgment. If there is any individual who is sceptical on the subject, I will prove the point by taking him to hear the Austin organs at the Rialto, Strand or Rivoli, and then I will take him to hear a so-called orchestral organ. If he leaves his ear-muffs at home he will no doubt notice the difference in the tone of these instruments.

These remarks are in no way meant to slam the orchestral organ builder. He is following a line that is quite useful and just at present very necessary to the proper, or near-proper, playing of pictures; he is doing much good work; he has had success, in fact almost too much of this latter; but all this does not make a mechanical player better

than a symphony orchestra. Neither does it make an orchestral organ better than one to which that term is not attached. What it does mean is that the mechanical player has most of the brains inside the instrument instead of being in the head of the performer.

MECHANICAL INSTRUMENTS

Students of mechanics may take the stand that this is the ideal way after all and saves brain fag. The main reason for the invention of mechanical musical instruments is that they can be played by persons who know little about music, yet are expert in pumping the wind into the bellows to make the contraption go. The application of the mechanical instruments to the motion picture business went across like wild fire, and small wonder. It was the best thing for most exhibitors. They had to have some sort of music.

I always look at such questions in the light of future development. If orchestral organs were really what the writer quoted of them, the Strand, Rivoli and Rialto would have the best brand that money could buy. But what do we find there? Symphony orchestras, and organs of the legitimate type, most excellent in tone quality. If the orchestral organ hopes to compete with these instruments, it must excel them in all points of tone and devices for rapidity of stop management. However, this argument is only friendly. There are many sides to the matter. I am willing to admit that the orchestral organ is a godsend to some houses, and I can point to a house right here in town where patrons travel a mile to miss the sounds that come forth from a mechanical player that makes night hideous.

FAULTS OF ORGANISTS

There seems to be always room for a few remarks on the faults of the average organist in playing pictures. Since it appears to be impossible to impress managers with the art-fact that the feature ought to be played clear through by whatever begins it, I still feel inclined to hammer away at the poor organist who has to "fill in" while the orchestra goes out after the customary smokes. Indeed, I am almost afraid to see this much desired change take place, for I will fall short of copy thereafter. The filling in, however,

is usually rotten. It ought to be easy, but to the average organist it must be very difficult, for I rarely get through the joints between orchestra and organ without being jolted off my seat. Here are a few remedies. Begin your organ in the same tone quality, and it is much better to come in with the stage organ; and it is *always* best to come in with string tone rather than flute. When these things are neglected I forget what the picture is about. Of course I'm cranky, but so is a successful manager. Then the rhythm should be the same, and it ought not to be changed in the next measure; it could be continued until such time when it may be slowed down or speeded up without that awful jolt. It is quite understandable that if the orchestra had kept on playing, it would have gone along in the same general rhythm. If there is a decided change in the scene and title at the stopping of the orchestra, then it is much better not to take up the rhythm, but to wait until the title is run and then begin on a clean slate. The short silence would be preferable.

DRUMS FOR COMEDIES

I was discussing with a brother writer the other day whether the organ was a fit medium for playing comedies. It seems not. We both agreed that comedies ought to have a different sort of rhythmic life than that furnished by pipe tone. I have no doubt that a good comedy would go over if accompanied by a xylophone solo with trap accompaniment. Particularly if played by the trap drummer in the Rialto. Of course this is low-brow stuff, but sometimes I get that way. It doesn't seem to make much difference whether it is music or not that is played for comedies. The audience is so wrapped up in the action that anything can happen in the orchestra and they come out as if the music had been the very best. As a matter of fact it is difficult to remember the music after a comedy, simply because it went along at such a pace that everything appeared welded together in one mass. There is no time to think. During the dog fight in "A Dog's Life," if the engine downstairs would blow up, it would merely seem part of the general ensemble. Comedies in a motion picture program are a sort of mental picnic, where everybody lets down and becomes

human; no need to worry over the music.

AT LEADING THEATERS

Even though I am not a great admirer of continuous rag-time for comedies, preferring now and then a *scherso* in place of it, it was like old times to hear Charlie Chaplin "played" last week at the Strand. Director Spirese's dog also took an active part back of the screen, lending much color to the action. "A Dog's Life" brought joy to the traps in every orchestra where this picture was shown; trap drummers being peculiarly susceptible humans, and up to all the moves of a comedy. In fact, the trap drummer represents the essential type of Wagnerite, accompanying the ripping of trousers as considerably as the beaming of the villain. In these respects he is an artist. He has been overlooked by many writers and I would give him his due. In private life he is modest, yet in connection with his various tools of trade, with a lively comedy going, he blossoms forth in gushes of sound, which is mix-met, so do your worst.

ANNIVERSARY WEEK

The Strand's Anniversary Week started off with a repetition of Enescu's *Roumanian Poem*, given with the usual fine electrical effects used at its first presentation some months ago. Dorothy South, an entertaining singer and I am sure named for her homeland, sang Herbert's *Love Is Best of All*, from *Princess Pat*. Giovanni Cammello, a name that conceals one of the city's popular tenors, and Rosa Lind sang the duet closing the first act of *Madame Butterfly*.

AUGMENTING ORCHESTRA

Manager Rothapel at the Rivoli succeeded in augmenting his orchestra with six singers last week; the regular Rivoli quartet and Misses Gordon and Rosner. This union rendered the familiar sextette from *Lucia*. The effect of having singers in the orchestra is most decided. It stimulates interest on the part of the listeners. Half the audience does not notice the appearance of the singers and are therefore much surprised when they hear voices floating out from among the first violins. I spoke of the element of novelty in motion picture houses in my article last week. Such little innovations as the above, while they seem very insignificant to the average manager, are in reality the *window-dressing* of the program.

Operators Elect Officers

Local No. 165, Moving Picture Machine Operators' Union, has elected officers as follows: President, Charles Ring; first vice-president, Charles Russell; second vice-president, George Raywood; financial secretary, Harry Schwartz; secretary, Harry Lacy; treasurer, William Thornton; business agent, Edward Kirsch; sergeant-at-arms, Russell Phaff, and trustee (three-year term), Edward Hanlon.

ALL PICTURE SUPPLY DEALERS
and their addresses
are listed regularly in
MOTION PICTURE TRADE DIRECTORY

PERSONALITIES

Herbert Lubin, personal representative of Olga Petrova, and a representative of the firm of General Enterprises, Inc., together with Bert Ennis, director of publicity for the Petrova Picture Company, returned to New York on Monday of last week, following a trip which embraced the principal points of the United States.

Max L. Levenson, of the well-known firm of Levenson and Levenson, of Boston, has been appointed Assistant Attorney General for the state of Massachusetts by Attorney General Henry G. Attwill, and his appointment has already been confirmed by the Governor's Council. Mr. Levenson has long been identified with the motion picture industry, both in a legal and business way.

Douglas Fairbanks' campaign on behalf of the Third Liberty Loan drive has been exceptionally successful, and he expects to more than double the amount sold in the last tour, which amounted to more than a million dollars. His activities have commanded columns of space on the front pages of the newspapers of the towns he has visited.

Harry Grossman, who is handling "Mike and Ike" pictures, left New York for Chicago last week.

E. M. Saunders, special representative for Metro, is expected back in town this week.

Harry Reichenbach arrived in New York last week from Chicago and the coast. He visited California for the purpose of selling the sequel of "Tarzan of the Apes."

Bob Priest has returned to New York from an extended tour of exchanges for the Arrow Film Corporation.

H. J. Binney, known to the profession as Josh Binney, has arrived in New York from Florida with three of his first two-reel comedies, in which Fanny Fatty Ellbert is featured. Mr. Binney has decided to offer his franchise to state rights buyers, and Ernest Shipman will handle the business details.

J. W. and W. J. Puseberry, Columbus, Ohio, motion picture theater managers, have decided to give up business for a year, and will offer their services to Uncle Sam. They ask to be sent abroad without pay.

Louis Williams, manager of William Fox's Star Theater, 107th Street and Lexington Avenue, enlisted last week in the United States Army. He is now stationed with the 321st Signal Corps at Camp Upton as a telegrapher.

Sidney Garrett, president of the J. Frank Brockhaus, Inc., has just received from his London associates a unique paper cutter made from various parts of a "Hun Zeppelin," captured in a raid made on London last December.

James Carrier, for two years connected with the Avon Picture Theater, Decatur, Ill., will leave that city in the next contingent draft.

Charles Weidner, former treasurer of the Lincoln Square Theater, Decatur, Ill., has gone to Columbus, Ohio, as manager of the Colonial Theater at that place.

N. N. Frudenfeld, treasurer of the Empire Vaudeville Theater, has just received an appointment as treasurer of the Palace Theater in Rockford, Ill., and left April 8 to take his new position. He has been acting as treasurer in Decatur for the last four years.

General Film announces the appointment of a new manager for its Detroit sales office in the person of M. S. Bailey, who takes charge at once. Mr. Bailey is one of the best known and most popular film men of Michigan. He was for four years in charge of local sales for Universal. More recently he has been manager of the Metropolitan Film Company, and distributor of the Detroit "Free Press" news weekly and manager of the Drury Lane Theater in Detroit.

George J. Ekre, formerly General Film representative at Spokane, Wash., is again with that company. He has just been appointed manager of General's branch at Portland, Ore., and has already taken up his duties there.

Latest changes in the managements of Detroit film exchanges are Dave Prince, former manager of the General, goes to the Triangle as manager; M. S. Bailey, formerly with the Universal, assumes charge of the General.

Henry T. Scully, manager of the Famous Players' Connecticut Exchange, is making a tour of all towns in his territory to learn at first hand the sort of service his customers are getting and making suggestions as to how the service may be improved both with and without the assistance of the customers.

G. B. Svenson, of Chicago, head of the Construction Department, Mutual Film Company, was in Montreal last week in consultation with B. Holsall, Eastern manager for Mutual.

Pictures and Playing Them

(Continued from page 598)

"Leap to Fame"

THE PICTURE

Five-part Comedy Drama, by Raymond Schreck. Produced by World. Features Carlyle Blackwell, supported by Evelyn Greeley, Muriel Ostriche, Alec B. Francis, Frank Beamish, Philip Van Loan, Lionel Belmore, William Bailey, Benny Nedell. Directed by Carlyle Blackwell.

Values

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling Good
Settings Fair
Moral Effect Wholesome

Points of Interest

Carlyle Blackwell in a rapid-fire melodrama. A picture that is well constructed with an economy of detail out of material which is serviceable if familiar. A first-rate production capably handled.

The Story and Production

Judge Hendricks Trevor returns from abroad with mental pictures of his idolized son, a college student, in the various and honored professions. Much to his surprise, he finds the son, Charles, performing an Egyptian dance before an admiring group of fellow students. Angered, the elder Trevor gives the son a small sum of money and sends him forth into the world with the order not to return until he has made good. Charles seeks the city and a newspaper career, and then things begin to happen. On a police court assignment, he pursues an escaped prisoner and unearths a German plot.

The story then revolves about the search and battle for "the papers," in which Charles discovers a girl and finally a wife. The story is surcharged with fist and gun fights, yet agreeably leavened with bits of amusing byplay. Mr. Blackwell's performance of the young reporter smacks of the Fairbanks tradition in agility and fistic supremacy. The time-honored "chase" figures prominently and is a consistent part of the cyclonic plot.

ADVERTISING IDEAS

The press sheet issued by the World Company contains many advertising hints and suggestions, in respect to stories which may find space in your local newspaper. In all of these the name of Carlyle Blackwell should figure prominently. A lobby display should strive to present some new angle of publicity, which may consist of, if no other, an elaborate group of stills presenting the high spots of the action. Circulars reading "Coming!—'The Leap to Fame!'" SEE IT!" should be left at every home in the community. Ready-made newspaper ads may be found in the World press sheet which cover the publicity points of the production.

Catch Phrases

"Young Man Leaps to Fame in Carlyle Blackwell's Latest World Pictures Production." "The Boy Who Made Good." "If You Wanted to Leap to Fame How Would You Go about Doing It?"

MUSICAL PRESENTATION

Open with light intermezzo.
"Star Spangled Banner" as Band plays.
Title. His heart swelled, repeat intermezzo.
T. We mustn't disappoint him, lively college airs.
T. The judge is not expected, soft waltz.
T. Well, I see you have graduated, slow soft 4-4.
T. Well, I'm going to give you, lively. (Telephone bell effect.)
T. Somewhere in New York, soft waltz theme.
T. That afternoon, repeat first intermezzo.
T. Where the blue pencil, light fast movement.
T. The prisoner is Isadore, agitato.

T. The mystery deepens, repeat theme waltz.
T. Charlie scores, intermezzo.
T. Late that evening, agitato.
T. I'm sorry, repeat theme waltz.
T. All right, chief, a galop.
T. Morning, bell strokes, back to galop.
T. I followed them, theme waltz.
T. While in No. 9, intermezzo.
T. The jealous Spike had, moderate caprice.
T. Hoch, it's the Tampico, a hurry.
Follow action, hurry and furioso, until
T. There come the police, theme waltz to end.

"The Scarlet Drop"

THE PICTURE

Five-Part Melodrama by Jack Ford. Produced by Universal. Features Harry Carey. Supported by Molly Malone, Betty Schade, Vester Pegg, M. K. Wilson, Martha Mattox, Steve Clemente. Directed by Jack Ford.

Values

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

The fine performance of Harry Carey, and excellent support given him by the entire company. The gorgeous mountain scenery. An exciting story. The clear photography.

THE STORY AND PRODUCTION

A thrilling melodrama of the time just prior and after the Civil War has been built around the personality and singular talents of Harry Carey, whose forte rests in depicting courageous, heroic but uncouth manhood. The vehicle fits him satisfactorily, and, with the help of a wholly estimable cast, he enacts the story of the Kentucky mountaineer, who turned outlaw, and then was reformed through the love of a fine woman, to excellent results. Although the basic theme is rather familiar, it has been treated with a good deal of originality, and the many exciting incidents provide genuine thrills. The scene from "The Girl of the Golden West," where the sheriff finds that the criminal he is after is in the house when a drop of blood falls through the floor above, has been drawn upon to furnish one of the tense moments of "The Scarlet Drop," and from which the picture gets its title.

The production has received noteworthy direction at the hands of Jack Frost, who also wrote the story. The locale is the Kentucky mountains, and superb scenery has been chosen for all of the scenes without exception. The scenario is smooth, and the purity of focus has made the photography especially clear.

ADVERTISING IDEAS

Paint large red spots on canvas, and place them all over your lobby, with the name of the picture lettered underneath. This will be found to be the most effective ballyhoo, and will suffice for special promotion in enlisting the services of one or more sandwich men carrying signs with the same thing on them. The lobby display should also include stills from the picture and personal photographs of the star. One large picture of Mr. Carey in character might carry a card on it, reading: "I have given up making corn likker to appear as the Hillbilly in 'The Scarlet Drop.'" If it is possible get permission from the local authorities to have a man go about your community and spot the streets and sidewalks with some red liquid that will come off easily. Show them it will erase quickly.

Catch Phrases

"The Outlaw is Captured Because of a Scarlet Drop." "The Scarlet Drop"

Will Become Indelible on Your Mind." "He Gave Up Moonshining to Become an Outlaw and Then Reformed." "'The Scarlet Drop' Will Thrill You as it Did the Persons Who Saw It Fall." "Excitement, Thrills and Suspense Do Not Fall with 'The Scarlet Drop.'"

"Western Blood"

THE PICTURE

Five-Part Comedy-Drama by Tom Mix. Released by William Fox. Features Tom Mix. Supported by Victoria Forde, Frank Clark, Barney Furey, and Pat Christman. Directed by Lynn Reynolds.

Entertainment Good
Story Good
Acting Fair
Photography Very Good
Technical Handling Good
Settings Very Good
Moral Effect Wholesome

Points of Interest

A Western story containing plenty of action and many amusing incidents. Beautiful scenery and daring horsemanship. Tom Mix as the cowboy hero.

Story and Production

The fine horsemanship of Tom Mix and his supporting players supply plenty of thrills in "Western Blood," a production which contains active cowboys, beautiful scenery for a background, and a pleasing love story. As a picture, it offers little in the way of screen novelty, but rather belongs to that ever popular type of thrilling Western film dramas. Its story, written by Mr. Mix himself, deals with the affairs of Tex, a New Mexico ranch owner, who makes his first appearance in society under unfavorable conditions. For he has no dress suit. However, he invites the lady of his heart to visit him on his ranch, where he is seen to better advantage. There things happen rapidly. The girl is kidnapped by Mexicans in the employ of a German spy, and it is only after many daring exhibitions of his skill that Tex recovers her—for his bride. Tom Mix made a pleasing hero, and was capably supported by the remaining players. The direction, too, was good. One scene, however, might be omitted in which a horse was seen falling down a steep embankment. It in no way adds to the film's entertaining qualities.

ADVERTISING IDEAS

Tom Mix's name should be featured in all advertising, as he has become popular through his characterizations of the Western cowboy. There are many scenes showing daring horsemanship, and production cuts featuring these scenes might be effectively employed for lobby display. A man might be dressed in a Western costume with spurs, wide hat, and pistol, and he could distribute circulars describing the story, its players, etc. For newspaper advertising use cuts of Tom Mix—advertise him as a fine type of Western cowboy. Also print biographies of him and a brief synopsis of the story that may be obtained at Fox exchanges. Seek the co-operation of stores in the neighborhood, and have them display cards which read: "Do you know how to ride a horse? Do you know how to mount a horse? If you don't, and want to know, see Tom Mix in his latest photoplay of the plains, 'Western Blood' at the _____ Theater next _____," or, "Did you ever see a crowd of cowboys decked out in full dress suit? See them in Tom Mix's latest picture, 'Western Blood,' shown at the _____ Theater on _____."

Catch Phrases

"Cowboys Wear Dress Suits in 'Western Blood.'" "Cowboys Scatter German Agents in Mexico." "A Daring Cowboy Saves His Sweetheart From a German Spy in Mexico."

The Film Players Club, the fast growing organization composed of actors and actresses who are devoting their talents to the screen, has moved into its new home, at 138 West Forty-sixth Street. This young organization has made its value felt to directors in the vicinity. They have found that they can call up the Film Players Club at any time, and secure whatever talent they need.



Una Trevelyn

Address, Dramatic Mirror

VICTOR MORLEY

Address

130 West 44th Street - New York



William S. Hart

ARTCRAFT

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann" "Beauty and the Rogue"
AMERICAN FILM CO., Santa Barbara, Calif. "COMING: Hearts and Diamonds"



CORINNE GRIFFITH



Eugene O'Brien

"GHOSTS OF YESTERDAY"
"RIGHT OF PURCHASE"
COMING:—"DE LUXE ANNIE"

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GOLDWYN

Howard Gaye

DIRECTOR

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must contain logical situations and
dramatic story. Personal and
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M'n't. Chas. Frohman

LOUISE MULDER

"The Man Who Stayed at Home" Co.

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Adele Lane

Address care DRAMATIC MIRROR

COAST PLAYS AND PLAYERS

Notes from Western Studios
Gathered by Mirror Representative

BY MABEL CONDON

LOS ANGELES (Special).—Louis Gasnier of the Astra Company is on the Coast in conference with Supervising Director George Fitzmaurice.

Harry Havens, formerly of the Morning Telegraph and other New York publications, has arrived in Los Angeles to make a campaign in the interests of the Exhibitors' Trade Review.

Norman Kerry has been secured to play opposite Dorothy Phillips in Bluebird feature productions.

The National Film Company begins the production of a sequel to "Tarzan of the Apes" this week under the direction of Wilfred Lucas.

Walter McNamara has added Bert Glassmyer to the staff of scenario writers at the Rolin Film plant. Mr. McNamara is manager of this studio under the supervision of Hal Roach.

William Russell and Harold Lockwood enjoyed respective birthday celebrations on April 12.

Albert Russell has joined the Universal organization assisting Elmer Clifton in the direction of Bluebird features.

Margarita Fisher has begun her second series of six Mutual productions. Joseph Franklyn Poland is the author of "Impossible Susan," the first of her series. Elizabeth Mahoney wrote the continuity for this story, which Lloyd Ingraham is directing. "Beauty to Let," a magazine story, will be Miss Fisher's second production of her new series.

The Vitagraph studio ranks high as regards the purchase of Third Liberty Loan Bonds.

The Mena Film Company is preparing for its second multiple-reel production.

FOX BUYS "THE KAISER"

Studio Manager Henry MacRae of Universal City can be proud of his production "The Kaiser or the Beast of Berlin," made under his supervision by Rupert Julian. Word had come from the New York office to suspend production of "The Kaiser," but Mr. MacRae's plans were too far along to veto, and the result is a production that has brought much money into the Universal coffers and which has since been sold to the Fox Company.

William S. Hart left his picture two-thirds completed and started out on a two-week tour of the Middle Western cities in the interest of Liberty Loan Bonds.

Sarah Padden, Orpheum headliner in the dramatic sketch "The Clod," visited the William S. Hart, Lasky and Christie studios between her "two-a-day" performance during her week in Los Angeles. It was Miss Padden's first sight of a film plant and she thoroughly enjoyed her visits to these three.

"Smiling Bill" Parsons, whose comedies round out Goldwyn releases, was host at a party April 12 at his pretentious Hollywood home. The affair was by way of a farewell to Kenneth Harlan, who

goes into the army shortly. Mr. Harlan is quite ready to act as the excuse for the party and has volunteered to do so again should Mr. Parsons feel inclined to repeat this social honor. Gertrude Hoffman, Billie Rhodes and a number of other people well known in theatrical and film circles comprised the guest list.

Harold Lockwood, with Pauline Curley playing opposite him, is producing "Lend Me Your Name" under Fred Balshofer's direction.

Sessue Hayakawa has completed his final Lasky picture and is active in arrangement for his studio wherein to produce Hayakawa pictures for the Haworth Pictures Corporation.

Harry Farnsworth MacPherson, Diando Company's director, has left for the East to report for Atlantic Coast duty.

KIRBY-LARKIN NUPTIALS

The marriage of Ollie Kirby and George Larkin took place last week.

Ruth Roland is again in Los Angeles after a picture engagement with the Douglas Film Company.

Bessie Barriscale left hurriedly for New York a few days ago, being called East by the sudden serious illness of her sister. The only accommodation she could secure was an upper berth. She gladly accepted this and left the Paralta studios on two hours' notice.

Manager J. L. Merrick, head of the Mutual Film Corporation's exchange in Los Angeles, made a special trip to Santa Barbara one day this week to review Margarita Fisher's latest comedy-drama "The Primitive Woman."

Douglas MacLean, a favorite Los Angeles juvenile leading man, owing to his work with the Morosco Stock Company, has been engaged by Thos. H. Ince to play opposite Dorothy Dalton.

CHARLES RAY'S NEXT

Charles Ray's just-completed picture in which he appears as a Canadian, is entitled "The Son of the Snows."

Supporting Baby Marie Osborne in "The Record," her latest Diando-Pathe feature, are J. Morris Foster, Jack Conley, Helen Cassidy, Howard Crampton, True Boardman, William Quinn and several juveniles.

Monroe Salisbury is enjoying a few days vacation from Universal productions and is spending the time on his ranch one mile from an Indian Reservation near Riverside. The Universal serial, "The Bull's Eye," was completed this week.

Pat Dowling, whose place as head of the Publicity department of the Paralta studios is being filled by Gerald C. Duffy, is to be seen on week-ends in Los Angeles. To date Mr. Dowling is still a land-sailor though fully equipped with the uniform of the navy and ready to sail on any ship that goes anywhere in the interests of Uncle Sam.

AMUSEMENT COMPANIES FORMED

Fourteen New Corporations with Capitalization of \$588,000 Granted Charters

Fourteen new amusement corporations having a total capitalization of \$588,000 were granted charters by the Secretary of State the past week.

The new enterprises are formed to engage in the theatrical motion picture, and circus business. The largest concern is the Carlos Film Corporation of New York City, with a capital of \$250,000. One of the principal stockholders of the company is Richard Croker, Jr., of New York City. The Daylight Film Corporation, capitalized at \$192,000, has taken out papers of incorporation.

The list includes the Levitt and Brunen Shows United, and the Mighty Doris Exposition Show, both of which propose to conduct circuses and other outdoor attractions.

The new companies are as follows: Carlos Film Corporation, New York City. To engage in the theatrical and motion picture film business. Capital, \$250,000. Directors: Abraham Carlos, Abraham B. Samuelson, and Richard Croker, Jr., 331 Madison Ave., New York City.

"Kiss Burglar Corporation," New York City. Proprietors and managers of theaters and to provide for the production of theatrical and other stage attractions. Capital, \$5,000. Directors: George F. O'Neill, Paul J. Dubois, and Jeremiah J. Collins, 120 Broadway, New York City.

A Stitch in Time, Inc., New York City. Managers of hotels, theaters and motion picture houses. Capital, \$5,000. Directors: Nathan D. Smith, Oliver D. Bailey, and Frederick S. Mordant, 610 West 111th Street, New York City.

Daylight Film Corporation, New York City. Motion picture films of various kinds. Capital, \$192,000. Directors: David Asch, Warren S. Orton, and Addison I. Gardner, 55 Liberty Street, New York City.

Levitt and Brunen Shows, United Inc., New York City. To conduct circuses, carnivals, and fairs. Capital, \$2,000. Directors: Tobias A. Keppeler, Victor D. Levitt, and Mary C. Berman, 233 Broadway, New York City.

Mighty Doris Expositions Shows, New York City. To conduct and manage circuses, carnivals, and fairs. Capital, \$2,000. Directors: Tobias A. Keppeler, Victor D. Levitt, and Mary C. Berman, 233 Broadway, New York City.

W. Hedge Amusement Company, Albany, N. Y. Managers and proprietors of theaters. Capital, \$1,000. Directors: O. H. Stacy, Joseph Hoffman, and William B. Alston, Albany, N. Y.

O. H. Stacy Amusement Company, Albany, N. Y. Theatrical proprietors and managers. Capital, \$1,000. Directors: O. H. Stacy, Joseph Hoffman, and William B. Alston, Albany, N. Y.

Reginald Warde, Inc., Brooklyn, N. Y. To engage in general motion picture business in all of its branches. Capital, \$100,000. Directors: Reginald Warde, Rose Schulkind, and Harry G. Kosch, 1476 Broadway, New York City.

Miller-Weiss Amusement Corporation, Brooklyn, N. Y. Motion pictures and other amusement attractions. Capital, \$10,000. Directors: Max Miller, Meyer Weiss, and Sigmund Schwartz, 1065 Manhattan Avenue, New York City.

Central Producing Company, New York City. To maintain theaters and produce and present dramatic, operatic and other stage offerings; also to conduct a booking agency for performers. Capital, \$3,000. Directors: Max Finkelstein, Louis Jacobson, and Nathan Ferber, 299 Broadway.

Interstate Films, New York City. Motion picture business generally. Capital, \$3,000. Directors: Milton L. Cohan, Louis Vineberg, and Joseph J. Fiske, 46 West Eighty-third Street, New York City.

BUSINESS DIRECTORY

Rates, Cash With Order

15 cents per square line, single insertion. \$1.75 per line, 13 times. \$3.00 a line, 26 times. \$5.00 a line, 52 times. 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

Lithographers and Printers. The Strobbridge Lithographing Co., Cincinnati—New York Office, Times Building, Times Square. High-Class Theatrical and Circus Printing.

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 843 So. Dearborn Street, Chicago, Ill.

WANTS

Rates, Cash With Order

20 words or less, cost 50c. Additional words, 2c each. Four-times orders include a fifth insertion, free of charge.

An Amusement Opportunity

THE MT. CLEMENS, MICHIGAN, ROLLER COASTERS AND AMUSEMENT PARK with all that pertains to it. In the centre of this Country's great resort town with the Military Selfridge Aviation Camp near by; making it a wonderfully good business place. Enquire Martin Crocker, Mt. Clemens, Michigan.

FOR RENT.—For summer months attractively situated 9-room house in the foothills of the Berkshires. Furnished. \$50.00 a month. It is an ideal location for rest and solitude, or surroundings adaptable for moving picture purposes. Interesting scenery. For particulars address, Berkshire Hills, care "Mirror."

REHEARSALS—Studio 61, Carnegie Hall. Complete equipment. Available for summer months at reasonable rental, day or night, beginning June 1st. (Phone) Circle 2329.

HOW ABOUT THIS?

Catawissa, Pa., 4/9/18.

MOTION PICTURE TRADE DIRECTORY

Mr. H. A. Wyckoff, Mgr.

Dear Sir:

In answer to your query, why I am interested in picture trade directory, will state I am an exhibitor, and am especially interested in Section No. 1 of your directory, for reason one can readily find address of any exchange, and who the various stars are with.

Yours truly,

OPERA HOUSE,
JOHN C. FOX.

The next Motion Picture Directory is dated May 15th

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Wednesday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): St. Paul 22-24, Minneapolis 25-27.
AMERICAN Ace (Messrs. Shubert): N.Y.C. 2—Indef.
ANGELIN, Margaret: Chgo. 1—Indef.
APRIL (Chas. Hopkins): N.Y.C. 6—Indef.
ARLISS, George (Klaw and Erlanger): N.Y.C. 22-27.
ARMY With Banners, N.Y.C. 9—Indef.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—Indef.
BIRD of Paradise (Oliver Morosco): Balto. 22-27.

BRAT, The: Toronto 22-27.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—Indef.
CHEATING Cheaters (A. H. Woods): Boston, Mar. 18—Indef.
COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—Indef.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Boston 1—Indef.
DADDY Long-Legs (Henry Miller): Pittsburgh 22-27.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—Indef.
FISKE, Mrs. (Klaw and Erlanger and H. G. Fiske): N.Y.C. 15—Indef.
FOUNTAIN of Youth (Henry Miller): N.Y.C. 1—Indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—Indef.
GENERAL Post (Chas. Dillingham): Chgo. 15—Indef.

GETTING Together: Washington 22-27.
HEDDA Gabler: N.Y.C. 8—Indef.
HER Country (Walter Knight): N.Y.C. Feb. 21—Indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—Indef.
KEEP Her Smiling (Richard Walton Tully): Boston 8—Indef.

LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—Indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—Indef.
MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—Indef.

MAN Who Came Back (Wm. A. Brady): Boston, Dec. 24—Indef.
MAN Who Staged at Home: N.Y.C. 3—Indef.
MANTELL, Robert (Wm. A. Brady): Los Angeles 15-27, Fresno 29-30.

MAUDE, Cyril: 'Frisco 1—Indef.
NANCY, Lee (Henry B. Harris Est.): N.Y.C. 9—Indef.

NOTHING But the Truth (Anderson and Weber): Washington 22-27.
OLYMPIA, Chaucery (Cohan and Harris): N.Y.C. 15—Indef.

ONE Girl's Experience: Cinti. 21-27.
PAIR of Petticoats (Messrs. Shubert): N.Y.C. Mar. 18—Indef.

PARLOH, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—Indef.
PETER Dabson (Messrs. Shubert): Chgo. 15—Indef.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef.
ROBSON, May: Victoria, B. C. 22, Nanaimo 23, New Westminster 24, Vancouver 25-27, Bellingham, Wash. 29, Everett 30.

SEVEN Days' Leave (Lawrence Anhalt): N.Y.C. Jan. 17—Indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—Indef.

SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—Indef.
SKINNER, Ohs (Chas. Frohman, Inc.): Tacoma, Wash. 22, Victoria, B. C. 23, Vancouver 24, Seattle, Wash. 25-27.

SQUAB Farm (Messrs. Shubert): N.Y.C. Mar. 13—Indef.
SUCCESS (The Lieblers): N.Y.C. Jan. 28—Indef.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—Indef.
TAYLOR, Laurita (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—Indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—Indef.
YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—Indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE: Strand.
BOSTON: Copley.
BRIDGEPORT: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Crescent (Klaw and Erlanger).
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
DES MOINES: Princess.
ELMIRA, N.Y.: Mozart.
EL PASO, Texas: Crawford.
GERMANTOWN, Pa.: Orpheum.
GRAND RAPIDS, Mich.: Columbia.

Crawfordsville

CRAWFORDSVILLE, IND. (Special).—Music Hall: In response to a movement started by the local committee in charge of the Third Liberty Loan, managers of theaters in this city made a special effort week of April 7 to book pictures that had some bearing on the world war. It is interesting to note that this county was the eighth out of a total of 92 in the state to "go over the top" with its quota. "The Man Without a Country," played to excellent business; extra matinee, April 9. April 10-13, vaudeville and pictures. Arc, Clarence Stroh, manager: Business is good, and this popular moving picture house is more than doing its share. "For the Freedom of the World," proved big drawing card, April 10-11. The Joy Theater, another moving picture house, reports business satisfactory. The senior

HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N.Y.: Samuel's Opera House.
KANSAS CITY, Mo.: Grand.
LAWRENCE, Mass.: Colonial.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morosco.
LYNN, Mass.: Auditorium.
LYNN, Mass.: Central Square.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND: Hippodrome.
OAKLAND: McDonough.
OAKLAND: Playhouse.
OKLAHOMA CITY: Palace.
PATERSON, N.J.: Empire.
PORTLAND, Ore.: Baker.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Culer.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
TRENTON, N.J.: Trent.
TROY, N.Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N.J.: Hodson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Poli's.
WASHINGTON: Howard.
WICHITA, Kan.: Liberty.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

BACK AGAIN (Weber & Fields): Phila. 22—Indef.
CHEER UP (Charles Dillingham): N.Y.C. Aug. 23, 1917—Indef.
CHIN-CHIN (Chas. Dillingham): Washington 22-27.
CHU CHIN CHOW (Elliott, Comstock and Gert): N.Y.C. Oct. 22, 1917—Indef.
DOING Our Bit (Messrs. Shubert): Buffalo 22-27.
FANCY Free (Messrs. Shubert): N.Y.C. 8—Indef.
FLO-FLO (John Cort): N.Y.C. Dec. 20, 1917—Indef.
FOUNTS and Follies: Balto. 22-27.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—Indef.
HER Regiment (Joe Weber): Chgo. 14—Indef.
HITCHCOCK, Raymond: Chgo. Mar. 17—Indef.
KISS Burglar, The: Balto. 22-27.
LAND of Joy: Chgo. 14—Indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gert): Chgo. Jan. 22—Indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—Indef.
MAYTIME (Messrs. Shubert): Chgo. Jan. 30—Indef.
OH, Boy! (F. Ray Comstock): Bridgeport, Conn. 22-23, Waterbury 24, Hartford 26-27.
OH, Boy! (F. Ray Comstock): Phila. 1—Indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—Indef.
OH, Look! (Harry Carroll and Wm. Sheer): N.Y.C. Mar. 7—Indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. 1—Indef.
RAMBLER Rose (Chas. Frohman, Inc.): Toronto 22-27.
REVUE of 1918 (Cohan and Harris): Phila. 22-27.
SHOW of Wonders (Messrs. Shubert): Pittsburgh 22-27.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—Indef.
SO Long Letty (Oliver Morosco): Boston 15—Indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—Indef.
TICK Tock (Boyle Woodfolk): Terre Haute, Ind. 22-24, Evansville 25-28.
WHEN Dreams Come True (Conits and Tennis): Camp Lee, Petersburg, Va. 22-24, Newport News 25, Richmond 26-27.

MINSTRELS

DUMONTS: Phila. Sept. 1, 1917—Indef.
HILL, Gus: Montreal 22-27.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Allentown, Pa. 22-24, Reading 25, Harrisburg 26-27.

class of the local high school has selected "The Fortune Hunter" as its annual play. Mabel Coddington has been employed to coach the student players.
GEORGE A. ROSS.

Norwalk

NORWALK, OHIO (Special).—Gilger Theater, E. H. Clary, manager: The local lodge of Elks staged their annual minstrel show April 4-5, being greeted by two fair-sized houses. "So Long Letty," April 6, to satisfactory returns. This attraction proved to be one of the best musical productions seen at the Gilger this season. Harold Clafflin, a local boy, leaves April 14 for Sharon, Pa., where he joins Walter Davis in permanent stock.
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FARCE BY MARK SWAN

"She Walks in Her Sleep" Is the Title—"Rock-a-Bye Baby" Is a Go

ATLANTIC CITY, N. J.—George Broadhurst's new farce, "She Walks in Her Sleep," by Mark Swan, rattles its merry way across the footlights at the Apollo Theater, April 8. A well-knit story, logical enough in every respect, a snappy action and comedy that developed a high horse-power laugh, is the secret of the trick. The idea, in its germinal state is not unfamiliar, but Mr. Swan has succeeded in developing it in a vein which, if not entirely original, is ingenious. The plot is double barreled, and shoots around unexpected corners.

The story starts with a high explosive sealed in a glass tube, and left with a young married chemist for analysis, with a contract for its exclusive manufacture for the Government. This dangerous business must be kept a secret that the complications follow. For as the chemist's partner is reading over the contracts, a girl who walks in her sleep enters the apartment and abstracts the H. E. The young chemist returns, only to be informed by a distracted partner that the explosive has been stolen. As the partner hurries out, the somnambulist returns, takes off her hat, and stays a while, to the chagrin and terror of the young married chemist. The sleep-walking young demoiselle is found in his bedroom by his mother-in-law, who, of course, thinks what any mother-in-law would think. She, however, is a mother-in-law of a new genus, perhaps of the modern, and decides to help square things. But her daughter enters too soon, discovers the hat, and as a woman always does, asks incisive questions. The inventive and analytic husband at once gives her the hat, telling her that he had bought it for only that day as a pleasant surprise.

The somnambulist is the daughter of the gentleman (a very boisterous heavily-lonely grave), who has given the young chemist the explosive. Naturally he wishes to hush up any scandal which might arise as a consequence of his daughter's not unpleasant habit. From there on, his double effort of turning aside the finger of gossip and of finding the explosive or some one who can tell something about it, the hat, wifely scorn and indignation, husbandly quandry, and not a little of gentlemanly lying, mix things into a rollicking situation which finally unravels itself satisfactorily in the last act.

The play does not quite equal "Parlor, Bedroom, and Bath," by the same author, but is calculated to win most any audience, as no doubt it will. There are a few minor faults coincident with every new production, self-adjustable, as a rule, through through repetition of performance. The scene between the doctor and the maid in the last act was a little too long, for this reason only, losing some of the force of its comedy. Nor can a hotel maid garbed as a scrubwoman be easily reconciled. But these are inconsequential discrepancies, which may easily be remedied and which, to tell the truth, though they detract, to some extent, from the finished product, make no very great difference.

"She Walks in Her Sleep" will, no

doubt, soon grace Broadway. In the cast were: Isabel Irving, Helen Lackaye, Eva Williams, Constance Molineaux, William Ulman, Earle Foxe, Arthur Aylesworth, William Jefferson, Walter Lewis, Walter Walker, and Lois Meredith.

Reports sent out of town by some correspondent that the City Square Theater had been put out of commission by the recent large fire on Atlantic Avenue are entirely without foundation.

Jacob Bothwell, who for almost a score of years, has been the manager of the Steel Pier, had to temporarily discontinue his activities to undergo an operation at the Atlantic City Hospital, brought about by a malady from which he has been suffering the entire Winter. At last reports Mr. Bothwell was doing well and a complete recovery is expected.

The patriotic parade for the Elks Reunion the second week of next July will be the most mammoth affair ever undertaken in this resort. It has the full sanction of President Woodrow Wilson and his Cabinet and the Executive Committee in charge is composed of the strongest names in this vicinity, including the Governor of the State, the Mayor of the city, the Congressman of the district, several judges, a number of prominent lawyers, two or three substantial merchants, and a number of other men standing high in this community. The amusement world is represented on this extraordinary committee by W. E. Shackelford, manager of the Million Dollar Pier. Many of the most prominent professionals of this country are expected here during this period.

"Rock-a-Bye Baby" No one will question the merit of "Rock-a-Bye Baby," which was presented at the Apollo, April 13, by Selwyn and Company; nor can any one gainsay that Jerome Kern has not furnished exceptionally charming music. Similarly, the lyrics are quite above reproach. That much an enthusiastic audience proved beyond question. Beyond that it became a question of noting reactions on the part of the auditors that to the trained register of dramatic and theatrical efforts, were deliberate indications of ineptitudes which, once removed, would leave "Rock-a-Bye Baby" an unqualified hit.

"Rock-a-Bye Baby" is splendidly cast, beautifully staged and beautifully costumed. Contrary to general expectation, Edna Hibbard was easily the star. This seems unusual when it is remembered that Miss Hibbard acts in straight parts, as in "Fair and Warmer." The same may be said of John Cumberland, who left the cast of "Parlor, Bedroom, and Bath," now in New York, to take part in this new piece. Adele Rowland, always a favorite, did not go shy of favor by any means, and her singing and enchanting stage presence won the audience immediately. The same may be said of Frank Morgan, as the proud but suspicious husband and pseudo-father. The whole cast was exceptional, even to the distantly related chorus, and the eccentric prima donna, Edna Munsey, who sang with a voice and finish that won round after round of applause.

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REPORTS FROM MIRROR CORRESPONDENTS

PREMIERS IN BALTIMORE

"See You Later" and "Kiss Burglar"—Belasco's "Over the Hills"

BALTIMORE (Special).—The most interesting event of the past week was the premier performance at the Academy, of a new musical comedy entitled "See You Later," with book and lyrics by Guy Bolton and P. G. Wodehouse, music by Joseph Szule. The production heralded the return of Al. H. Woods. This new musical comedy which is being prepared as a Summer attraction for the Eltinge Theater, is a free adaptation of our old friend "The Girl from Rector's." To Mr. Woods credit let it be stated that in placing the new production before the public, he has spared himself no expense. "See You Later" is one of the most sumptuously and artistically mounted productions seen here this season.

Willie Collier and "Nothing But the Truth" proved one of the best farces of this or any other season. Mr. Collier's company furnished him excellent support. Business was good.

The Auditorium Players again entered the field of musical comedy last week with "Alma," but as usual with small success. This week they are doing that clever farce, "Mrs. Temple's Telegram."

Richard Carle, long a great favorite with Baltimoreans, returned to town this week at Ford's, where he appeared in "Furs and Frills."

We were regaled with another premier of a musical comedy at the Academy this week in the first performance of "The Kiss Burglar," described as a musical romance. Four of the most successful and widely known contributors to musical comedy successes in this country have had a hand in the fashioning of this piece. The book and lyrics are the work of Glen McDonough, the music is from the prolific pen of Raymond Hubbell, and the staging and costuming the work of Edward Magregor and Julien Mitchell.

On Monday night, April 29, David Belasco will produce at Ford's for the first time on any stage, a new whimsical comedy entitled "Over the Hills," by Hutchinson Boyd. As noted in these columns previously, Frances Starr will be entrusted with the chief role, and included in her support are Percy Haswell, a former stock favorite of this city.

Al. H. Woods, together with Messrs. Bolton and Wodehouse, and a host of other New York notables, came down for the first performance of "See You Later." The audience on Monday night resembled a New York premier, as there were more out of town folk present than Baltimoreans.

I. B. KREIS.

Chicago

CHICAGO (Special Correspondence).—Photoplays at the Auditorium and Olympic. At the other theaters, week April 21: Auditorium: "The Unbeliever," first week.

Blackstone: Dark. Cohan's Grand: Leo Ditrichstein in "The King." Raymond Hitchcock in "Hitchy-Koo."

Coliseum: Ringing Bros. Circus (first week). Columbia: "Follies of the Day." Cort: "The Naughty Wife" (ninth week).

Englewood: Burlesque. Empire: Burlesque. Garrick: Donald Brian in "Her Regiment" (second week).

Gaiety: Burlesque. Illinois: "Land of Joy" (second week). Imperial: Vaudeville. La Salle: "Leave It to Jane" (thirteenth week).

Majestic: Vaudeville. National: "Captain Kidd, Jr." Olympic: Griffith's "Hearts of the World" (first week).

Palace: Vaudeville. Playhouse: Margaret Anglin in "Billeted" (fourth week).

Princess: John Barrymore and Constance Collier in "Peter Ibbetson" (second week).

Powers: William Courtenay and Thomas A. Wise in "General Post" (third week).

Star & Garter: Burlesque. Studebaker: "Maytime" (sixteenth week).

Woods: "Friendly Enemies." Wilson Avenue (Stock): "Hit-the-Trail Holiday."

What is claimed to be the most important event in the entire year in the world of the screen drama is D. W. Griffith's "Hearts of the World," which had its first Chicago showing at the Olympic, April 24. It is being presented here under the management of Elliott, Comstock and Gest.

As reported last week, "The Unbeliever," a war film based on Mary Raymond Shipman Andrew's story "The Three Things," is shown here to stimulate re-

cruiting for the United States marine corps. An orchestra of fifty renders the music. George Kleine is presenting it.

The only dramatic change of importance to report is that Jane Cowl, after a prosperous season of many weeks, left the Grand, Sunday night, (April 22), Lep Ditrichstein, acting "The King," took possession. The company will include A. G. Andrews, Fritz Williams, Robert McWade, Ben Johnson, Betty Callish, Dorothy Mortimer, Miriam Doyle and others. Limited engagement.

The Actor's Fund Benefit performance was held at the Auditorium, April 26, p.m. Every attraction and theater of prominence in Chicago was represented. Conspicuous on the program were Louis Mann and Sam Bernard in "Friendly Enemies"; Thomas Wise and William Courtenay representing General Post; a musical number from "Leave It to Jane"; Leon Errol and Raymond Hitchcock in ten minutes of fun from "Hitchy-Koo."

W. A. ATKINS.

Vancouver

VANCOUVER, B. C. (Special).—Theatergoers in this far Western city had the unusual pleasure of witnessing a Canadian premier on Wednesday evening last. Miss Phyllis Neilson-Terry presented "The Land of Promise," which is to be her vehicle for her return tour through Canada. Miss Terry, as Norah Marsh, acted with power and a fine sense of values, and made the role a most interesting study. Second honors go to Miss Desiree Stempel, who gave a most artistic portrayal of the jealous sister-in-law, who represents the grand airs of the Englishwoman. Edgar Norton's sense of comedy was much appreciated.

First-nighters at the Orpheum (April 1) experienced a novel act, not on the program, and not even an April fool joke. About the middle of the evening the Morgan Dancers had just begun their act when fire broke out in the center of the first gallery. The ushers handled the holiday crowd of 1,600 in splendid style. The dancers held their pose until the orchestra struck up a lively exit march and the audience, after a few words of advice from Manager James Pilling, filed out in most expeditious fashion, clearing the house in three minutes. The fire was confined to the two balconies, but gave the fire department a couple of hours' difficult work. Due to defective wiring, it had got considerable headway before burning through the floor. The damage amounts to about \$15,000 and the whole interior will need redecoration. Night and day shifts have been working all week, so that the floor of the house may be used for next week's show.

CAMPBELL WOOD.

Iowa Falls

IOWA FALLS, IOWA (Special).—Max Bloom in the "Sunny Side of Broadway" pleased big business at the Metropolitan, week April 15. "The Marriage Question," under the Gaskill & MacVitty management, is underlined. Dates not filled by road shows at this house offer Paramount, Fox and Goldwyn features to continued good business.

Manager W. A. Middleton of the Rex theater has just returned from Rochester, Minn., where he underwent a serious operation six weeks ago. His house continues to do good business with Arterait, Triangle and Mutual films.

Sid DeChane, a veteran advance man in the Midwest, is ahead of Gaskill & MacVitty's "The Marriage Question."

Betty Ross Clarke is the new second woman with the Princess Stock company at Des Moines. Her last engagement was in stock at Haverhill, Mass.

Will Kilroy of the Kilroy-Britton Producing company states the company will send out several first class attractions next season, including "My Sammy Girl," "Atta Boy," and "Oh, Daddy." These are musical comedies with book and lyrics by Lem B. Parker and music by W. R. Williams. Each company is to be by a star.

John D. Winniger, manager of the Winner Players, was recently married at Marshalltown to Emma Maduz, the ingenue of his company. The couple were given a hearty reception by the audience and their fellow players on their first appearance in public as bride and groom.

R. M. Harvey, proprietor of Lawrey's Minstrels is recovering from an operation for appendicitis performed some weeks ago at Fort Madison, Iowa. Mr. Harvey was for many years general agent for the Hagenbeck-Wallace circus.

Manager H. W. Emeny of the Wisner Opera House at Eldora, was re-elected mayor of this city this spring by a margin of two votes.

Lynn Cowan, formerly of this city is making good in vaudeville as a member of the team of Bailey & Cowan. They are now playing the Orpheum time.

The Winner Players are giving away two Thrift books filled with thrift stamps to their patrons at the Saturday performances.

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